

The NEW YORK **CLIPPER**

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MARCH 5, 1919

PRICE TEN CENTS



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MANAGEMENT ROEHM & RICHARDS

THE NATIONAL THEATRICAL WEEKLY

HERE IT IS SMASHING "JAZZ" SENSATION BREAKING ALL RECORDS EVERYWHERE

You Can Have It I Don't Want It!

By MAY HILL, CLARENCE WILLIAMS and ARMIN J. PIRON.

You have No Song at all Until you get This One. This is That Jazz you have been waiting for, the "Blues" you craved for the last time You Thought your act was set. Now, Get Down to Business—Get Set—Put It Over—You Can Do It If You Take Our Tip. Whether you have a large or small combination makes no difference. This song is versatile—Fits Anywhere—Anytime—Are You On? Then Get It Now! For Single, Double, Trio, Quartette or Company Ensemble. Orchestrations Ready—All Keys—Make 'Em Talk About You—Start the Ball Rolling! We Want You to Have the Best There Is—Try It Over!

The musical score is written for piano and voice. It features a 12-measure phrase structure. The lyrics are as follows:

You can have it, I don't want it, I mean your love and your sympathy; I mean the heart that you gave to me, Don't you hang around me, but just
let me be You can have it I don't want it, That's what I say; Now don't you call me hon-ey names, for I re-fuse, 'Cause got an-oth-er sweetie now, the kind that's right, I'm
ev-er since we met I've had the "Wear-y" Blues! I don't want it, Hon-ey, take it a-way! -way!

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HAUNTING WALTZ SONG SENSATION

"SWEET HAWAIIAN MOONLIGHT"

Words by
JACK FROST

TELL HER OF MY LOVE

MUSIC BY
HENRI KLECKMAN

Wonderful Melody—Great For Dumb Act—Used Exclusively by Bath Bros. on Century Roof

McKINLEY MUSIC CO.,

CHICAGO—GRAND OPERA HOUSE BLDG.
NEW YORK—145 WEST 45TH STREET

THE NEW YORK CLIPPER

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SHUBERT LEASES ARE BEING RENEWED

CASINO EXPIRES NEXT YEAR

The Shuberts are getting ready to renew the leases on many of their houses throughout the country. Within the next few years, it was learned last week, leases held by them on some of the most successful theatres in the country will expire, and, unless they can negotiate new ones, they will have to build theatres in the territory covered by their leaseholds to maintain the complete circuit they have organized.

And among the houses affected is the Casino Theatre, at Broadway and Thirty-ninth street. This house has been held by the Shuberts under lease from the Joseph Hickey Estate for a number of years, the last renewal being for a term of five years from April, 1915, at \$40,000 a year. This house the Shuberts had to have been the nucleus of their theatrical holdings. Under the last renewal the lease expired a year from April.

The lease for the Shubert Theatre in Boston expires next January. This was negotiated by the Shuberts in January, 1910, the house at that time being taken for a term of ten years at a rental of \$85,000 a year. And, until a few years ago, this house was their most important holding in New England.

The Shubert Theatre in Kansas City, built for them in 1906 by Leo N. Leslie at a cost of \$150,000, and the most expensive theatre ever built in that city up to that time, was acquired by the Shuberts through lease for a term of twenty years at the comparatively low rental of \$20,000 a year. Although the lease on this house does not expire until September 1, 1926, the Shuberts will probably include it in their renewal activities at this time, because if they wait until the lease expires the rent may be boosted on them.

Probably the most valuable leasehold the Shuberts own is the one on the Winter Garden premises. The property is owned by the estate of the late Alfred G. Vanderbilt, who went down in the Lusitania, and previous to its acquisition by the Shuberts more than twelve years ago for a term of thirty-nine years, it was used as a horse exchange. The Shuberts are said to be paying in the neighborhood of \$25,000 a year for the premises. There are five stores in the building besides the cabaret quarters upstairs, all of which the Shuberts rent out and from which they derive a rental of over \$10,000 a year. It is expected that the property is valued at \$500,000.

WEDDING BELLS FOR "JOSE"

Josephine G. Leach or "Josie," who is known to those who have occasion to telephone to the Theatrical Division of Training Camp Activities in the War Relocation Building, will forsake her switchboard shortly for June 7th, on which date she will become the wife of the first-vice manager for Sanger and Jordan, and well known in the theatrical business.

MUSICALIZE MAY IRWIN PLAY

The Berynne Producing Corporation, which is producing the new play by May Irwin, "Raising the Antxy," is getting ready to produce another play, it was learned last week. The new piece will be a musicalized version of one of Miss Irwin's old plays.

The Berynne corporation was organized last January with a capital of \$10,000. The officers are A. I. Berman, president, and Kurt McDuff, treasurer and general manager. Berman is an attorney and former producer of burlesque shows. McDuff is May Irwin's husband.

"Raising the Antxy," scheduled to open in Poughkeepsie March 17, is costing the Berynne corporation the approximate \$20,000. The show's payroll will total close to \$5,000 weekly. May Irwin, the star, is receiving \$1,000 a week. The show was also learned last week that Clifton Crawford was asked to join the cast of the show, and the offer was made to do so but he asked \$1,100 and the negotiations fall through.

TUCKER CONTRACT RENEWED

Sophie Tucker last week renewed her contract to remain at Reisenweber's for another ten weeks with her Five Kings of Syncope. She has also added another member to her band, a trombone player who will be billed as a "Clacker."

Under her contract with Reisenweber's Miss Tucker receives fifty per cent of the concert box receipts with her Five Kings of Syncope. Her hand is paid by the management, the amount not being deducted from Miss Tucker's receipts. This arrangement has netted Miss Tucker from \$1,500 to \$2,500 weekly since she opened at the restaurant.

At the expiration of her renewed contract, Miss Tucker will begin rehearsals of the revised comedy with music, written for her by Jack Laft, in which she was scheduled to open last January.

SHOWS LEAVING BOSTON

Boston, Mass., Feb. 27.—Five shows playing here are slated to close shortly. "Hello Alexander," at the Majestic, with McIntyre and Heath, is in its last two weeks, and is due to close on March 15. "Little Simplicity," with the Wilkins, also complete its run there on March 15, while "The Better Ole" is due to depart on March 16. "The Merry Widow," at the Hard Limited and "Polly With a Past" are also scheduled to close on March 15.

STAGE HANDS CASH \$10,000

The dance of Theatrical Production No. 1, turned out to be a big success on Saturday, the receipts totalling in the neighborhood of \$10,000. The affair was held in the auditorium of the Forty-Ninth Street, where three halls and as many bands were employed. The receipts will go to swell the Burial Fund of the Union. A number of entrainers from "Ziegfeld Roof" and some of Kelt's stars entertained.

SAILS TO PRODUCE "MAYTIME"

Jack Shubert sailed for London last Saturday on the York, to get the rights to the play which he is to produce. He will also be in charge of the production of "Martina," which will go into production immediately after his arrival. The premier will take place in about five weeks from now.

ARMY THEATRES ARE TO BE PERMANENT

WAR DEPT. TO OPERATE THEM

The United States Government has decided to make theatrical entertainments a permanent feature of army life from now on, and, in accordance with this decision, every permanent cantonment will continue to operate its own Liberty Theatre, under the auspices of the War Department.

The number of Liberty Theatres that are to become permanent fixtures, naturally, depends on the number of cantonments the War Department will finally decide to operate. It is likely, however, that the Liberty Theatre Circuit will consist of at least fifteen houses.

At present, the following camps and cantonments have Liberty Theatres: Benton, Upton, Mills, Merritt, Dix, Meade, Humphries, Lee, Euclid, Stewart, Jackson, Gordon, Hancock, Wright, Travis, McClellan, Bowie, Fort Sill, Funston, Dodge, Grant, Oster, Taylor and Sherman. Several others will close in the course of the next three or four months. Among those that are slated for an early closing are McClellan and Hancock.

Just exactly what cantonments will be retained after demobilization is fully accomplished has not been determined as yet. It will be the regular cantonments, however, that will remain open when the fifteen permanent ones are finally chosen. All of the National Guard Camps will be abolished in time.

The theatrical division of the Commission on Training Camp Activities is gradually being merged with the War Department, and will shortly become a military branch of that department. Instead of a civilian one as it has been heretofore.

J. Howard Robt will remain at the head of the theatrical division, as will Harry Stubbs, the routing man, and most of the other civilian employees of the division. The headquarters will remain as at present in the New York Theatre building. On March 21st it is expected that Liberty Theatres will be dropped by degrees and replaced by army officers.

KALICH TO PLAY SUBWAY ROUTE

When "The Middle Woman" closes at the Fulton, March 15, it will lay off for a week, and then be replaced by the new play of the subway circuit. The play will re-open March 24th at the Majestic Theatre, Brooklyn. On March 21st it comes to the Shubert-Rivers for a week, and on April 7th it opens at Low's Seventh Avenue Theatre for a week. After that the play again lays off for a week before opening in Chicago.

"Peggy Got Married" is scheduled to replace "The Middle Woman" at the Fulton.

LOLLY WRITING NEW PIECE

LEE ANCKLES, Feb. 28.—Richard Walton Tully is on his ranch near here busy writing for the theatre what will be his first in mid-Summer and produce next fall. It is said to be a big spectacular piece.

TREASURERS SET BENEFIT DATE

The Treasurers' Club of America will hold its thirteenth annual benefit performance at the Hudson Theatre, Sunday evening, May 4. Mrs. Henry B. Harris, owner of the Hudson, who takes a deep interest in the club's affairs, has provided the theatre rent free and, in addition, will pay the wages of the stage hands necessary for the vaudeville bill that is to be arranged. Last December, when Charles Coogan, a member of the Treasurers' Club, and who was treasurer of the Hudson, died, Mrs. Harris, on the day of his funeral, laid the donors of the theatre closed from 9 in the morning to 6 at night as a tribute to him.

The Treasurers' Club, which has a membership of 160, and which has no club rooms of its own, holding its meetings four times each year at the Metropolitan Opera House or the Booth Theatre, expects to raise \$5,000 from the performance in May. This money will be added to the club's emergency fund, which now totals about \$20,000.

The membership of the club is composed of the treasurers of the leading theatres throughout the city, among whom are the Metropolitan, the Booth, the Uptown, Mills, Merritt, Dix, Meade, Humphries, Lee, Euclid, Stewart, Jackson, Gordon, Hancock, Wright, Travis, McClellan, Bowie, Fort Sill, Funston, Dodge, Grant, Oster, Taylor and Sherman. Several others will close in the course of the next three or four months. Among those that are slated for an early closing are McClellan and Hancock.

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"A BIT OF PARIS" CLOSING

"A Bit of Paris," the romantic play with music, in which Julia Byrnes and Goldwin Patton were featured, closed last Saturday night in Williamsport, Pa., and has been brought back to New York for revival and recasting by Edward E. O'Brien.

The play written by Julia Tuck Baker, and which opened in Orwego February 21, was really owned by Julia Byrnes, who produced it as a vehicle in which to feature herself. A poverty of music and girls was responsible for the bad reception the piece received during its short life. In the neighborhood of \$10,000 was spent in the play's production and its weekly payroll amounted to \$2,000.

REPUDIATED THE CONTRACT

When David Belasco's production "The Boomerang" played in Gary, Ind., about a month ago, the play was repudiated about the booking contract made in Chicago, it was learned last week, and refused to pay the additional stage hands required to set the piece. This act led to the sending out of a questionnaire to the managers of a number of American theatres asking them to check up on roadmanager managers and owners who were not willing to pay the stage hands first-class shows are in the habit of playing one-night stands.

DE FOE RAPS "SLEEPLESS NIGHT"

USING A. E. A. CONTRACT

Elliott, Comstock and Gert have begun using the contract approved by the United Managers' Protective Association and the Actors' Equity Association.

PASSPORT BAN TO BE OFF BY JULY

DEPENDS ON WILSON TRIP

Acts, performers and international bookers who have been held up from going abroad in pursuance of their business by virtue of the passport stringency, may pack their grips soon and get ready for their deferred overseas journey, for the passport ban will be lifted by the authorities just as soon as President Wilson returns from his second trip to Paris and upon his coming conference.

This was intimated by a government official at the custom house this week who, while unwilling to state exactly when passports would be granted as easily as before the war, admitted that it would be much before now.

As a matter of fact, the stringency regarding the issuance of passports has already been loosened by the government and more people are being permitted to travel abroad than is commonly known. And after the President's return from the Paris peace conference there will undoubtedly be a decided let-up in the method the Government has pursued in respect to passports.

WANTS PAY FOR TWO SHOWS

James Marshall, of Marshall and Overst, last week requested the N. V. A. to collect a day's salary from the management of the Lyric Theatre, Chicago. It seems that Marshall and Overst booked a four-performance act in which they played the W. V. M. A. After working for one day the team split up.

Marshall contends that the abrupt dissolving of partnership was no fault of his, and declares he was perfectly willing to finish the engagement at Lyric. If it is, as will be otherwise. In view of the circumstances Marshall feels that he is at least entitled to pay for the performances given on the opening day.

The N. V. A. decided to put the matter up to the joint Complaint Board of the N. V. A. and the V. M. P. A.

DUDLEY TO PRODUCE

Edgar Dudley, manager of Burton and Dudley, and Al Lee, formerly manager for Raymond Hitehouse, have formed a partnership to produce acts and will shortly open offices in the Strand Theatre Building. Aaron Kester was at one time said to be going into the producing game with Dudley, but changed his mind.

The firm of Burton and Dudley is now a thing of the past, the disintegration of its affairs at one time threatening to get into the courts. Harry Saxe Hitehouse, formerly, was called in, however, and made an arrangement by which Burton takes over all the business of the former firm.

CONTRAST OVER BRIDE SONG

Gasper and Sinclair have registered a complaint with the N. V. A. against "Bride Shattuck" in which they allege that she is using a "bride" number, which is entitled to be an infringement on the similar song that has been a part of the Gasper and Sinclair specialty for a year or more. Gasper and Sinclair filed a complaint against "Bride Shattuck" some time ago. It is understood, regarding the new "bride" number, that the arrangement was arranged at the time by the N. V. A., but, as Gasper and Sinclair, Miss Shattuck is again singing the number.

TO TOUR SOUTH AMERICA

The Holkivists, the fire-riding act in which Nils and Madame Regnell are featured, have been booked to play in South America next season, starting about November. They were to have played there during the present season, but because of the inability of the South American Tour to secure passage for them they could not sail. Sam Glick and books the act, has arranged with Edward Churchill, the American representative of the Tour, to have them play the parts and fairs, over which they are booked solid until April.

CLAIMS NAME INFRINGES NAME

"The Great Richards" filed a complaint with the N. V. A. this week against the management of the trained monkey act known as "Richard the Great," in which he alleges the similarity of names has caused him considerable embarrassment. "The Great Richards," a dancer, claims he has used his present billing for upwards of twenty years, and the use of the "Richard the Great" billing by the monkey act, according to the complainant, is apt to lead to confusion in the matter of booking, etc. The N. V. A. is looking into the matter.

PAY DURA AND FEELEY LIFTED

Stetter and Hartwell lodged a complaint against Dura and Feeley with the N. V. A. this week, in which they claim that the head-to-head balancing trick, used as a stunt to draw attention to the act, is an infringement on a similar balancing feat performed by them for years. The trick is a balancing act in which the two performers the stunt to walk up the side of the proscenium arch while balanced on a tightrope. The N. V. A. is investigating the complaint.

QUICKLY BOOKING THREE MORE

Boston, March 5.—The Boston agency is now booking the St. James Theatre, a member of the V. M. P. A. This house was booked by Lee formerly.

In addition to booking five acts at the St. James each week of the week, the Quincy agency is also booking the Medford Theatre, at Medford, Mass., and the Stoneham, at Stoneham, Mass. George Glick, manager of the St. James, is also the owner of the Stoneham.

THEDA BARA MAY TRY VAUDE

It was reported last week that Theda Bara may shortly be furnished with an act and tried out as a drawing card in vaudeville. The act, which is being negotiated by Mrs. Petrova, it was said, had the Fox people to look favorably on the idea, they also having in mind the fact that such a venture would add materially to the prestige of their star.

RTICHE MAY ENTER VAUDE

Willie Ritchie, former lightweight champion, and recently given the newspaper decision over Champion Benny Leonard, with whom he fought a four-round no decision bout in San Francisco, will probably enter vaudeville in the future. He is reported to be negotiating with Pantagru, who will probably meet him in the near future. He is reported to be negotiating with Pantagru, who will probably meet him in the near future. He is reported to be negotiating with Pantagru, who will probably meet him in the near future.

WILL DROP VAUDEVILLE

The Strand Theatre, Geneva, N. Y., one of the string of up-state amateur theatres, has decided to drop vaudeville and picture policy temporarily and play combinations for the next few weeks. The Strand was formerly booked by Delaney, which has been playing road shows for the last three years. The Strand is now booked by the Delaney column once more on March 10, with Delaney placing the bills as heretofore.

WOULD ABOLISH BACK-STAGE TIPPING

ARTISTS START MOVEMENT

The time-honored custom of tipping back stage employees in vaudeville houses will shortly become a thing of the past if several influential performers who are among the last week and discussed ways and means of stopping the practice succeed in putting into execution certain plans.

The tipping will have grown to such an extent that the sponsors of the idea have concluded it will cause concerted action by the entire vaudeville profession to wipe it out. With a full knowledge of the difficult task before them, the vaudeville artists interested in the movement are convinced that half-way measures will be useless, and the N. V. A. will be appealed to, as well as the managements of the various variety theatres throughout the country, to bring about a new order of things.

It is pointed out by those who object to the tipping custom that the back stage employees who receive tips from vaudeville players for trifling services more than often make more money in the course of the year than the person who bestows the tip.

The salaries of our big headliners receive large tips and can well afford to tip only scarce to aggravate the situation, it is contended. Instead, artists who get much smaller salaries frequently are paid on the same bill with the high-salaried stars. The proper method of proper attention back stage must fall in line and "pay as they go" or get the worst of it.

Attempts have been made several times in the past to cut out the tipping system in vaudeville houses, but every movement that has started this far has languished after a time principally owing to a lack of co-operation on the part of the persons chiefly concerned, the artists themselves.

SUES FOR ROYALTIES

Lella Brett, writer of vaudeville sketches, sued Sam Shannon, Inc., in the Municipal Court last week and recovered a judgment for \$522.70.

In her complaint, filed through J. M. Harberg, attorney, Miss Brett alleged that the Shannon corporation withheld royalties due her from the Duvernay and the Franklin Four, and that she had written and owned "Poets and Pans." These sketches, she alleged, had been written and owned by Miss Brett and the Shannon corporation had charge of the sketches.

The acts opened last May over the Loew Circuit. Duvernay, J. M. Lawrence receiving \$115 a week and the Franklin Four receiving \$200 weekly. Miss Brett claimed that she was to receive 10 per cent. of the gross salaries both acts received, her royalties to be collected and turned over to her by the Shannon corporation. The amount said to be \$200, but Judge Murray's verdict was for \$475. The addition of interest and costs brought the amount of the judgment up to \$522.70.

M. S. BENTHAM BACK

M. S. Bentham is back on the job in his Palace Theatre office having been discharged from the navy. He volunteered his services at the outbreak of the war, despite the fact that he was over the age of forty. He also offered his yacht, together with his services, to the navy, but was most useful for the service. He received a commission from the navy.

DAVIS BOOKING BOTH WALDORNS

The new Waldorf Theatre, Boston, scheduled to open on or about March 17, will be booked by Jack Teitelbaum, Edw. Jeff Davis having been delegated to take charge of the bills. The Waldorf, which seats 1,500, is situated in the heart of the neighborhood of \$100,000. A weekly series of five acts and pictures will constitute the bill.

The same concern which controls the Waldorf in Boston will open a new 2,800-seat theatre in Lynn, also called the Waldorf, on March 10. The bills for this house will also be furnished by Davis, through the Keith Exchange. The opening show at Lynn is as follows: Ben and Bertha Mann, Hartman and Diamond, Nixon and Norris and George L. Graves. This will also split with another house booked through the Keith Family Department on the fifth floor of the Palace Building.

PLAY OR PAY SAYS ALBEE

Following close upon the heels of E. F. Albee's recent warning to the Keith booking managers forbidding the making of insurance promises to artists, another notice went up on the fifth and sixth floor of the Palace Theatre Building, further outlining the methods that the bookers must adhere to hereafter in dealing with artists.

"To All Booking Managers: Don't book an act, or promise an act work, unless you give them a contract, for the artist in this office is just as good as a contract, and when you book an act, either play it or pay it. Don't cancel it under any circumstances."

"(Signed) E. F. ALBEE."

TOO BIG A JOB

Blair Traynor, acting on behalf of Julie Ring, wrote into the N. V. A. this week that he was unable to carry out his action to prevent several unnamed vaudeville acts from using certain business which he describes as "stealing the foam of a Charlotte Ruse." He gave no information of who composed the acts.

The organization has communicated with Traynor asking more specific details regarding the alleged "lifters" of the foam-blowing bill.

GETTING CHAIN OF HOUSES

New London, Conn., March 5.—Morris Brown, of the four houses of the Lyric here, is negotiating for the leases of several houses, and expects to start a small chain numbered from four to ten houses on March 24. The policy will be split weeks, six acts and pictures being booked on the first and last of the week. W. O. Trimmer will do the booking.

ARMY BAND ENTERS VAUDE

A tour of the United States will be made by the jazz band which has just returned from European battlefields with the Fifteenth Regiment. The band was big in France and, under the management of Pat Casey and B. R. Stone, will be booked over one of the big circuits.

JOINS GOODRICH ACT

Oliver Hall makes his debut in vaudeville this week when he joined Edna Goodrich as leading man in "The Mannequin," the playlet which Edna is playing at the big in France. Hall has already appeared on the legitimate stage in "The Man Who Came Back" and "Daddy Long-Legs."

NAN HALPERIN REPORTED ILL

Nan Halperin was reported to have been forced to leave her engagement at the Strand last Friday, as the result of an attack of illness. Her husband, William Friedlander, who is a well-known actor, is expected to immediately following the receipt of the report of Miss Halperin's illness in New York.



PROCTOR'S 125th ST.

(Last Half)

Friday evening was one of the busiest nights in the history of this theatre. At 7:30 every seat in the house was occupied.

Spensari started the bill with a pleasing tray-out of songs and music. It will be found under new acts.

Wells and Craig, one as an Italian comedian and the other a rube, followed with a talking act. The patter is poor in spots, but as a whole, earned its purpose and scored here.

Richard, the Great, the trained monkey, went through his stunts and took a big hand. The man on the stage with the monkey would be the act a great deal by learning to control his (the man's) temper.

West and Edwards offered a musical act that started well and kept going. They offered a number of melodies on a variety of instruments that were well played with the exception of the cornet, which played poorly.

Paul Pool offered a novel magic act that was extraordinary. See New Act.

Moore and White started fast and kept the pace to the end of the offering. They are capable dancers and singers and could wind up their dancing after addressing the house. Jennie Standish offered a song tray-out that is sure to reach the hearts of the audience. She is a new act. She will be reviewed under New Acts.

Max and Marion, a Band took the house by storm and stopped the show. The boys are announced to be among the best photograph artists in America and lived up to their reputation here.

Bobby Van Horn tried out a pleasing musical number that is reviewed under New Acts.

Fleming and Norman tried out a fast, funny act that was reviewed under New Acts.

Newbott and Phelps were compelled to take an encore after giving their song act. The comedy is dead, and very well injected.

Anthony and Rogers offered their Italian dialogue. The boys have been using the present material for some time and a change would be acceptable.

Wood and Ded closed the show with a good juggling act that came near being spoiled by the finish. They will be found under New Acts. J. H. H.

MEVICKER'S

(Chicago)

Pearl Brothers, of Mevicker's, with a marvelous display of daring tricks on the triple bars. The comedy did not score much as an impromptu act.

Cliff Clark proved a good light comedian with his various impressions offered.

"The Girl from Starland" proved a novel bit of entertainment to those who are not familiar with this offering. The songs were well rendered.

Funtel and Clark opened slow, but speeding up in the finale and were met with exceptional applause. They sing, talk and dance.

Richards and Mory, with an action on the rattlesnake order, gymnastic and blood until the house applauded. Richards, who has been posing as a rube and have the proper knowledge of how to play and sing.

Van and Garvie Avery supplied a good deal of comedy with their act, in which Avery appears in black and white, his partner as a medium. Many comical lines were heavily laugh.

Three vaudevilleans from the Great Lakes in Jackie uniforms, proceeded to distribute more sympathy and comedy in a novel manner. They were also in the hit column. Vandellie needs more acts of this calibre.

Ben O'Neil, a comedian, offered a display of colors, song and dance. It proved quite as attractive as well as entertaining offering. H. F. R.

VAUDEVILLE REVIEWS

(Continued from pages 1 and 2)

FLATBUSH

(Last Half)

Dura and Feeley, a team of comedy acrobats who talk quite as well as they tumble, opened the show. The boys do all of the familiar ground tumbling stunts and one or two others that seem to be new. The closing trick, a head to head balance against the side of the proscenium arch, is played up in great shape and sent the team off to well merited applause.

Jennie Middleton, a youthful violinist who plays exceedingly well for one of her girls, started with an opera selection and wound up with a popular number of the jassy sort. She possesses an attractive appearance that is a decided asset.

Morris and Gerard, in a comedy skit which introduced such good old standbys of vaudeville as a laughing song and an old-time "Wedding Belle" song and dance, held 'em for eighteen minutes. The act is full of entertaining bits which are loaded in rapid succession.

Stone and McGray, resplendent in dress suits and high silk hats, presented their standard singing and talking comedy and landed for a hit. Stone's "drunk" character is genuinely funny and, unlike the majority of small time "drunk" comedians, he never oversteps the bounds of good taste and becomes offensive. The team has a good line of patter and a few songs for more than sufficient laughs to counterbalance the singing. This is a very entertaining act.

Hank Brown and Ida Guether, a comedy duo who have their business from heart to finish, were a laughing riot. Hank Brown, a real oldtimer, who used to knock about the road with neatness and precision, tried to do a "drunk" act.

Pastor's, hasn't lost a single degree of his laugh creating ability. The comedy duo, the Gypers, Thompson closed the vaudeville bill with some of the best solo and ensemble singing offered in the Flatbush this season. A hardfought dance by graceful little brunettes scored an individual hit. H. F. R.

MAJESTIC

(Chicago)

Turn, Bigelow and King officiated as the musical trio, with a variety of songs and a variety of variety and splendidly executed. They were recognized as master musicians.

The Four of U harmonized popular melodies to the delight of the house, in a very entertaining and pleasing appearance and display plenty of life.

Gallagher and Rolley, while very familiar hereabouts, were a laughing riot. They sang, talked and danced with their comedy skit "The Battle of What's the Use."

James H. Cullen, proved the cut-up in the program with his "parodies" and funny sayings. At times he had the feminine portion of the house hysterical, and many a man laughing uproariously.

He was the bill's big draw. Name O'Neil and company acted a playlet, entitled "The Common Standard," which contained many forcible points, intermingled with comic lines, that are brightly written. The cast is a capable one and the skit held the interest of all.

James H. Cullen, proved the cut-up in the program with his "parodies" and funny sayings. At times he had the feminine portion of the house hysterical, and many a man laughing uproariously. He was the bill's big draw.

Phyllis Nelson, a young girl, was accorded a hearty applause when she opened with a song, "The Girl from Starland." Miss Terry's voice shows culture, and is of good range. Her act was a very pleasing one. It was a dashy display of acrobatic bits that kept the greater portion of the audience seated until the conclusion. H. F. R.

HARLEM OPERA HOUSE

(Last Half)

"Will-B-Do" opened the bill with a cycling act. His stunts are really good and most of them out of the ordinary, but why he persists in carrying his act with attempted comedy is a mystery. His remarks are neither witty nor funny.

Harrie and Lyman started fast and kept the pace up to their last number. They use a special drop in two, depicting a country house, and when the curtain rises the girl of the duo is discovered cleaning the window on the first story. A few songs by both, and dance were nicely delivered.

Jimmy Brown and Tommy Post started with a song which they rendered while the film of the song was flashed and then gave two more numbers, with Brown at the piano and Post singing.

Brown and company followed with an entertaining magic offering. Some comedy was well injected by the use of trick chairs, gloves and a magic wand, assisted by a woman, a man and two boys from the audience.

Duncan and Harmon, two young men, offered a variety of songs, comedy and dancing. The boys possess only mediocre voices, but they were good in the dancing end of the act, as they dance well.

Hallen and Hunter, stopped the show for a song which they rendered here in a long time. While Miss Hunter only rendered a few numbers on the violin, they were good. However, the boys were offering their monologues and his manner of telling it that scores the big hit.

With only a few more songs, the boys had their own on a hit.

Celia Starn and Regis Doh, assisted by a band of sixteen pieces, closed the show with a very good musical offering. The comedy duo, the Gypers, Thompson closed the vaudeville bill with some of the best solo and ensemble singing offered in the Flatbush this season. A hardfought dance by graceful little brunettes scored an individual hit. H. F. R.

VICTORIA

(Last Half)

Swain's Rats and Cats are indeed an interesting combination and their collective stunts held the interest of the audience throughout.

Dickie Lynn, a singing comedienne who knows how to get a great deal out of the popular numbers she sings. However, an operatic melody which she rendered toward the end of her act proved to be the most effective part of her offering.

W. H. Harnett, a new playlet that has a number of amusing situations. It deals with a young man who falls in love with a young woman who ultimately marries the young man's father. A man "plastered" in a blue-splashed mood is the humor of the offering, soiling at the players. The sketch gave considerable satisfaction in spite of the fact that it was not well acted.

Pease and Howell are a couple of black-and-white comedians who patterned after the one formerly used by Conroy and Le Maire. The old Conroy and Le Maire comedy duo was a very popular one that had to be explained and the Pease and Howell act has a subpoena over which they both posed. The fight at the finish was uproariously funny and helped the act to gain the appreciative recognition that it deserved.

Martin and Clara open with a semi-classic dance designed to prove the pair's dancing was not a mere nothing. They showed an ability to work hard. However, a burlesque of the present day jazz dance was a very good one. The act was a very pleasing one. It was a dashy display of acrobatic bits that kept the greater portion of the audience seated until the conclusion. H. F. R.

PROCTOR'S 23RD STREET

(Last Half)

Bowley and Tointon held the initial spot with a singing act, offering that scored as an opening number. They have pleasing voices and are neat dancers. Gladys and Pollard presented a song cycle that pleased. With Pollard at the piano, Miss Gladys rendered a number of popular songs in a "catchy" manner, but failed to keep her record for her closing numbers. Pollard assisted capably on the piano.

George Drury Hart and Company went over for a big hand with a good comedy sketch. It will be fully reviewed under New Acts.

Lew Hawkins offered his blackface monologues and talked out the big end of the bill. Hawkins' material is up-to-date and is put over in a manner that is sure to get laughs. His singing voice is not particularly good, but his delivery goes a long way to make up for lack of voice.

"Mr. Inquisitive," a musical comedy with a male lead, a leading lady and a chorus of four followed. The playlet starts off with a preliminary film showing a scene in a hooking agent's office. After the film the curtain rises on a dentist's office and operation scene. It was a very good one. H. F. R.

Dember and Turner stopped the show with a comedy act. Their act is a rare combination of a male and female "rue." Miss Turner proved herself an excellent comedienne. Her act was a very good one. It was a dashy display of acrobatic bits that kept the greater portion of the audience seated until the conclusion. H. F. R.

George and Nellie Foster headed the bill in an act that included contortion, acrobatic stunts and talking, with some singing and dancing also thrown in. They started with a double song and dance in one, after which the drop was raised and they did their stunts in two. The turn opened well, but the patter which is rendered throughout needs strengthening.

Gaynell and Mack, a man and woman, offered a song and dance act. There is a very little of the ordinary in the act. Rucker and Winfield, impersonating an Philadelphian and Mexican respectively, drew a goodly number of laughs with their sensational offering. They started with an argument and talked out to top speed, so that nothing could be understood, except that some chop may not have been paid for.

After the discussion, the blackface number of the team sang two songs. Some more patter and slapstick comedy got them a big hand at the finish, and they were recalled several times, but refused to take an encore.

Billy Reeves, assisted by a man and woman, captured a big share of the laughs in his little playlet, entitled "The Right Key." But the act is a very good one. H. F. R.

Rice and Oddy, two men, presented their burlesque and singing act, with some dancing to fill in. The dialogue could be improved in several places. They will doubtless improve with more work.

Martin Hart and Clara open with a semi-classic dance designed to prove the pair's dancing was not a mere nothing. They showed an ability to work hard. However, a burlesque of the present day jazz dance was a very good one. The act was a very pleasing one. It was a dashy display of acrobatic bits that kept the greater portion of the audience seated until the conclusion. H. F. R.

Pease and Howell are a couple of black-and-white comedians who patterned after the one formerly used by Conroy and Le Maire. The old Conroy and Le Maire comedy duo was a very popular one that had to be explained and the Pease and Howell act has a subpoena over which they both posed. The fight at the finish was uproariously funny and helped the act to gain the appreciative recognition that it deserved.

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THEATRE

"THRU THICK AND THIN"

Theatre—Twenty-third St.
Style—Singing and talking.
Time—Eleven minutes.
Setting—(Special) Full Stage.

This act consists of a very hot foot and man, who must weigh in the neighborhood of 600 pounds, and an extremely thin man, who, as the woman declares, wouldn't fit the boat at ninety with a rock in each hand. The woman, incidentally, is short and stocky, and the man appears to be at least six and a half feet in height. The contrast, of course, is of such striking nature that the team gets a big laugh the minute they step into view of the audience.

A special act is carried showing the start of a circus tent. Once the act gets under way, the oddly assorted pair sit on a trunk and exchange a bunch of gobs and comedy quips, some of which are new and more than a few of which are very ancient. Most of the gobs relate to circus life.

Later, both sing and the woman plays the harmonica. The finish, a travesty on a society dance, shows the woman getting around the stage in a remarkably light and easy style, despite her 600 lbs. or so of it, followed by a particularly funny comedy bit, which scored deservedly.

NELSON AND CHAIN

Theatre—Liverpool.
Style—Nuts act.
Time—Twenty minutes.
Setting—In one.

With high heels, business suits and riding on velocipedes, Nelson and Chain appeared and for their first number sang a lengthy parody on old and new popular songs choruses. A bit of talk followed and they Chain announced that he was singing a ballad and wanted all to join in the chorus, which would be shown on a drop at the proper time. The song was called "Jennie Dear" and was all of the words that were understandable in his singing and the chorus alone when lowered jumbled the print as badly as he had the words. "Jennie Dear" being the only word recognizable.

On a recitation with comedy concert accompaniment followed and then a song with a guitar accompaniment after which Chain had been told to use a violin which fell apart as soon as the bow touched the strings.

The "Clocatraz" Jaz Band" song, from the old Dooley and Nelson act, was then introduced and the buffoonery of foot dance which followed carried the act, which up to that point, had been going slowly, over to an applause hit. The latter there is some new material in the act, a lot is reminiscent of the old Dooley and Nelson act, and, and finally, Johnny Dooley and others.

PAUL POOL

Theatre—325th Street (Trio-act).
Style—Musical.
Time—Ten minutes.
Setting—In one.

Paul Pool offered short but very different musical stunts. He started with a few well used card tricks and then introduced a violin, which, would sing, some questions, tell numbers and, in fact, was as clever as any of the trained horses on the stage. Pool then went to the feature part of his act. On a table he had a number of glasses and two pitchers of water. He poured the water into the glasses and, by pouring from one glass into another, caused the water to change from milk to milk and back to water. This stunt he worked in various ways, keeping it as a clever, slightly different act through his performance. G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on pages 12 and 17)

GRIFFITH AND DOW

Theatre—125th Street.
Style—Telling and singing.
Time—Eleven minutes.
Setting—Special one.

Griffith and Dow, two men, have a song and dialogue offering with a special setting representing the interior of a prison. Several cells are painted on a drop with a movable door at the entrance to one of them.

A prisoner is seated in the cell and he acts as the straight. The guard, who has a Hobbes character role, stands outside as the dialogue starts. The convict, who declares he is in jail for forgetting to be released, promising to return shortly. He offers to pay the warden with a check, which leads to some more talking. He is finally released for \$30.

While he is off-stage making a change of costume, the guard recites some humorous verse telling "who should be in jail." Attired in civilian's clothes, the prisoner then returns, announcing that he has been pardoned by one of his influential friends. More dialogue follows. They conclude with a double song, a parody on a popular ditty.

The member of the team who impersonates the Hobbes is very poor in his role and does not seem to be able to get very far. This is probably due, in part, to the poor material. Outside the cell, his work fairly well, but the offering, as a whole, rises above the mediocre in the poor material. Outside the cell, the small time, there is little hope for it and even in the three-act houses it is not likely to receive more than a passing favor. I. S.

MADAME ELLIS

Theatre—Yankee.
Style—Mind-reading.
Time—Eleven minutes.
Setting—Three.

Madame Ellis is playing a full week at this house. There is nothing out of the ordinary in her act.

The offering is started with an announcement by her assistant, who introduces her and then goes into the audience to ask questions. Madame Ellis answers clearly and quickly. The whole act is taken up in answering questions. The setting of her own would be a decided asset to the act and the orchestra plays at the beginning and end of the act, could be replaced by a piano. The act is a big one, for the small time houses are going, as, despite the fact that it contains nothing out of the ordinary, it was received here. G. J. H.

BILLY ELLIOT

Theatre—Fifty-eighth Street.
Style—Black-face.
Time—Twelve minutes.
Setting—In one.

Billy Elliot started with a prohibition number and revealed a good singing voice.

He then sat on the piano in the orchestra and went into his monologue. He showed good extemporaneous talents for the rest he kept the piano in the orchestra and went into his monologue. He showed good extemporaneous talents for the rest he kept the piano in the orchestra and went into his monologue. He showed good extemporaneous talents for the rest he kept the piano in the orchestra and went into his monologue.

With a few improvements in the line of water, Billy ought to be able to act in any small time house. G. J. H.

ARMSTRONG AND SMITH

Theatre—Fifty-eighth Street.
Style—Comedy and singing.
Time—Fourteen minutes.
Setting—Two (special).

Armstrong and Smith have a fast going comedy act, but work the laughs coming their way all the time they were on.

The setting is laid in a parlor, with a drop hung in two and various bits of furniture scattered around the room. Armstrong entered dressed as a chauffeur and calling him Smith. It develops that she, thinking he was the millionaire owner of the car he was running, allowed him to get in the way of the machine and pretended to be run over. She then tells him that she is the leading lady of a musical comedy company that has been in town recently and demands \$10,000 for the injury to her ankle. He gives her a check for it. However, he did not put any signature to the check.

On the bench, they put over a big laugh when she compelled him to take off her slipper and stocking. He then turned the tables on her by entering while she is dancing around and thus discovers that she is only a maid who is wearing her mistress's clothes in her absence. Both are capable comedians and handled their material well. They should find the small time houses a success. G. J. H.

"KISSES"

Theatre—Twenty-third St.
Style—Two act playlet.
Time—Twenty minutes.
Setting—Special, in two.

This is the S. Jay Kaufmann playlet which has been playing the larger houses for the last two seasons, with Billy Gaxton featured. V. S. O'Brien, who has leased the piece, appears in the role formerly played by Gaxton, and succeeds in giving a decidedly likable performance.

O'Brien, whose manner evidences the fact that he has had considerable experience in legitimate work, has surrounded himself with a good cast of players. Frank Mehan plays the role of the sportily inclined woman whose bantering remarks induces the leading man to attempt the feat of kissing four women in a single period of time. He gets away with it gracefully.

Others who contribute to the success of the offering are Marie Hunt, Marie Pettis, Florence Crowley and Miss Beland. The act needs a few touches of playing to smooth out the dialogue and business. It looks like a first-rate novelty in the smaller houses that have not played the original company. H. E.

POLLY DASSI & CO.

Theatre—Fifty-eighth Street.
Style—Animal act.
Time—Ten minutes.
Setting—Full stage.

Polly Dassi, actuated by a male comedian and another woman, a number of dogs and a pony, has a mild act. There is nothing in it new to the offering. The act starts off with a few tricks. Some tricks of the dogs were very well done. The pony put over some comical business in the act and some French while they are costumed as Hottentots. Is something they alone can answer.

The act closed the show here but, perhaps, would do better in an opening position.

McNALLY, DINUS & DeWOLF

Theatre—125th Street.
Style—Dancing and talking.
Time—Fourteen minutes.
Setting—Special one and three.

Two men and a woman, the latter assisting, have a dancing and talking act that should be able to hold its own anywhere. The offering is well put on, the dancing, most of which is acrobatic, is of high order and the team, as a whole, possesses considerable class. The talking, done in one, serves as an interesting introduction to what follows.

The act has a drop, representing the entrance to a theatre, with the box office in the foreground. Two men appear and announce to the girl in the box office that they are actors laying out and that if they had a chance they could make good.

They begin demonstrating what they can do with some trills, gags and a few more songs. The girl agrees to call up the manager and see if she can find a spot for them on the bill. Announcing that she act on the program is out because of illness, she tells the two to hurry back stage and dress in uniform of a ball house. Their chance has arrived. The drop is then lifted and the two men appear in three, one dressed in uniform of a ball house.

One of them starts with a series of falls, after which the other does a corker. The two men then take the ball hoop attire then does a number of somersaults, barely missing the floor with his head. The other does a similar feat, two do a double dance, followed by an acrobatic dance, by the ball hoop. Some of the dancing is of a high order, rounded out with handstands and somersaults, concluded the turn. I. S.

MORAN SISTERS

Theatre—Berlin Opera House.
Style—Musical.
Time—Twenty minutes.
Setting—In two.

Three girls who play the violin, piano, trombone and sing comprise this act. They do fairly good work on the instruments but do not use the best judgment in the selection of material. They play classic music and popular numbers but the latter are not up-to-date.

When the plash drop is drawn aside the three girls make a most interesting entrance, starting with a well known waltz selection, with two playing violins and the other a trombone. A violin solo follows. Done in good fashion.

One of the girls then sings, while another accompanies her on the piano. This number is not well done. It is a song which requires a singer with dash to put it across. A band number was rendered by a violin and trombone duo and was followed by a vocal duet, two girls singing a ballad. The three played the violin in a real spot, rendering a semi-classic piece and concluding with a melody of popular songs. I. S.

NAY VEE FOUR

Theatre—Jefferson.
Style—Variety.
Time—Eleven minutes.
Setting—In one.

The Nay Vee Four, consisting of four boys in sailor uniforms, each wearing a campaign hat and a wound stripe on his arm, delivered a few songs and scored nicely. After their first number one of the boys delivered a solo and was joined in the chorus by the other three. The second number, "The Three Boys," was a song, and, considering the width of the throats, he executed his solo. The third number, "The Three Boys," was a song, and, considering the width of the throats, he executed his solo. The third number, "The Three Boys," was a song, and, considering the width of the throats, he executed his solo.

"AN EVENING IN THE HUT"

Style—*Infantry*.
 Style—*Soldier act*.
 Time—Twenty minutes.
 Setting—Full stage.

Ten boys in uniform and a girl who aids in a song number, offered twenty minutes of excellent entertainment that were a reach better time.

The scene is laid inside of a recreation hall somewhere in France. The curtain rises with one of the boys seated at a piano singing, while the others are seated around the room. A violin solo by one of the members of a Hostessman's uniform showed that he possesses considerable ability on that instrument. He started with a number giving a good exhibition of double string playing and then delivered a classical number.

A song by another lieutenant and a private at the piano, followed, and was avidly delivered.

One of the company then gave an imitation of a "grudge" fight in which he showed good acrobatic qualities and some comedy that went over. Two members of the company, made up as girls in a way that would have anyone, considered a few songs, with one of them at the piano.

The Bolger Brothers followed with a number of banjo selections that were exceptionally well played. They took one of the big numbers of the offering. The Bolgers offered a variety of classical and popular numbers, sang an encore.

Bob Miller, the song booster, is a new name of the act and in every way an asset. Up to here he had merely served as an announcer and put in a little comedy, but now came in for his offering in the act.

The act, as a whole, is ready for the better time as it stands. G. J. H.

GEORGE AND NETTIE FOSTER

Style—*Yankees*.
 Style—*Character*.
 Setting—One and two.
 Time—Twelve minutes.

The Fosters have a fair opening act. But it starts slowly with a song, and although they had nothing unusual in the way of steps to show, was slowly done.

The setting then shifted to two and the main part of the act was presented. Each gave different exhibitions of back and back by doubling themselves up, pulling rings over their bodies. This stunt was done by Miss Foster while the other sang a classical number and repeated while she was being balanced on Foster's back. The stunts are not executed in the way of the ordinary run of their kind. The act should make a good opening or closing number on the small time. G. J. H.

HELEN HARRINGTON.

Style—*Fifty-eight St.*
 Style—*Singing and male impersonation*.
 Time—Fifteen minutes.
 Setting—In one.

As a rule, a male impersonator does not work well in the costume of her sex. But Helen Harrington is an exception. Her first two songs are rendered during a male attire, the first being a business suit and the second a walking suit and high hat. At the finish of her second dance she does a very good soft shoe dance.

Miss Harrington next appears in a full length dress and her appearance is a dress a little below the knee.

Miss Harrington looks well in men's clothes and is particularly attractive in dress suits. Her act is a good one and has a pleasing personality and puts her over well over her last number was an Irish song which she rendered capably. R. W.

NEW ACTS AND REAPPEARANCES

(Continued from page 11 and on 17)

LEON SISTERS & CO.

Style—*Fifty-eight St.*
 Style—*Female act*.
 Time—Seven minutes.
 Setting—In three.

There are three girls and a man in this act and they perform a routine of feats on the tight wire, several of which are not seen in the average wire walking act. They work with parade to balance them and start with the usual running back and forth, at times all being on the wire at the same time.

The man, however, does the real difficult work, and his first feat is to carry one of the girls head downwards. He then carries one on his shoulder who holds another by the feet while she, gripping the hub of a wheel with her hands, wheels along the wire. The third girl is suspended by a rope from the wheel.

The man then jumps over three chairs he is sitting on, and then jumps over the man and two girls. The man and one girl place a hat about the neck of the man and the other two girls stand on the other side of the hat.

The act ranks well in its class. It is well presented and the performers work quickly and well. R. W.

EMMETT WELCH & CO.

Style—*Fifty-eight St.*
 Style—*Minstrel act*.
 Time—Twenty minutes.
 Setting—Full stage.

Emmett Welch and company present a minstrel first part, Welch doing middle-man in white face, while his minstrels have the regulation truck make-up. Welch starts with a song and is joined by his company. Seven songs in all are offered, with the company joining in on the chorus. One of the members also gives a dance and, between these offerings are the usual budget of minstrel jokes.

John Williams, one of the end men, is a capital black face comedian. He is strikingly like Bert Williams as to voice, personality and manner of working, and like him, is tall.

The act ranks with the best minstrel troupes doing the public and should have no difficulty in getting bookings. R. W.

GLADIOLI AND POLLANT

Style—*Irish City*.
 Style—*Singing and piano playing*.
 Time—Fifteen minutes.
 Setting—One.

The act starts with a piano solo, played by the male member of the duo. His partner, an attractive girl, follows this up with a well rendered little ditty. Another song by the woman follows. A solo on the ivories by the man, which includes a portion of the Rachmaninoff, comes next. This is capably played, the man being an accomplished pianist. More singing by the woman follows.

This is a good sort of its kind, and will have no trouble in holding down a space in the program of popular women's voice and attractiveness and the man's instrumental ability are as good as a sure thing. This is a capable act to go after the big time. With the proper sort of vehicle they could undoubtedly hold their own in the specialties of company. R. W.

GILLEN, CORNELL & CO.

Style—*Fifty-eight St.*
 Style—*Female act*.
 Time—Twelve minutes.
 Setting—Based scene in three.

Two men and a girl compose the company, both as Gillen, Cornell and Company, present a comedy sketch, dealing with a wealthy stinkpot, a young girl, and a detective who wants to catch the girl who is made up as a boy.

The detective follows a "boy" to the apartment of the wealthy Mr. Crump, but then loses track of him. When he leaves the "boy" appears and charges the old man with being a harsh landlord whose tenants are suffering for the want of heat. The youngster's argument finally melts Crump to such an extent that when the detective reappears (after the youngster has hid) the old man demands that he knows nothing of the "boy." Finally the detective forces his way into the room and the girl is introduced and is confronted by a girl. The detective is hard to convince that the "boy" and girl are one, but the old man and the girl finally succeed and the "bull" departs.

When they are alone, the old man, who has lost his own daughter, agrees to adopt the girl, and all ends well. The sketch was a completely acted, the work of the girl being the best of the trio. R. W.

CALVIN, WILSON & CALVIN

Style—*Harlem Opera House*.
 Style—*Talk, songs and dancing*.
 Time—Ten minutes.
 Setting—Special one.

Two women and a man form this act, which includes some singing, talking and dancing, with a special drop. The entire offering is disconnected, the material is very poor and the way in which it is put over is in accord with its quality. The drop represents the interior of a fire station. There are three horses painted on it at one side.

The two women are seen first, one of them playing the part of the fire chief. The other woman, who is at the station, is to provide comedy, by dealing lightly with the fire department as it would be arranged and possessed of. Unlike numerous other acts of this sort, the singing is up to standard of the specialists, who is of high order.

Everett started off with an intro; duet song, after which they did a double song and dance together. Another song by the male member of the team was rendered nicely. A double dance, so waits time followed, which, while not very much more of the ordinary, was very well done. The finish of the act was found then doing a series of whirls and twirls, and got some a huge cigar, reminding one of Fricco, Everett then did a jazy dance in good fashion. I. S.

FRANK GOULD.

Style—*Black-Jack*.
 Style—*Black-Jack*.
 Setting—In one.
 Time—Ten minutes.

Frank Gould tried out a black-face act here that took one of the big hands of the bill. He started with a "dime" number that revealed good voice for popular songs and injected some comedy that went over. He followed the song with some black-face dancing, and then delivered quite a few laughs. A "dime" number went over for a big hand and some good cheering. He ended in a cleverly put over. G. J. H.

WOOD AND DIXON

Style—*Twenty-third St.*
 Style—*Singing and musical*.
 Time—Sixteen minutes.
 Setting—One.

Wood and Dixon, a man and woman singing and musical combination, offer a pleasing mélange of vocal and instrumental numbers in one, without the customary junk trimmings of place, lamp and velvet drop to embellish their efforts. The members of the team have lots of talent, both at the present time, is a bit undeveloped, but which, later on, should assist them greatly in advancing in their chosen profession.

The act opens, with a song by the woman, a pleasant looking person, with a good singing voice. The man accompanies her on a good, old, reliable baby grand. After an introductory song, the woman exits, and the man plays a medley of classical and rag selections on the piano. This is accompanied by business that is good for a snicker or two.

Then the woman sings a popular ballad, which is followed by a comedy bit in which the man manipulates a fiddle. This part of the act has great possibilities, but they are not considerably. In its present form it gathered in a goodly bunch of laughs.

A girl, who is a member of the team, which finds the man playing a saxophone and the woman singing a jazz number, and she comes on the stage, and a tuxedo in the afternoon would seem to be the proper thing. The act has promise, and should be developed into a standard turn. What it needs now more than anything else is continuous work and material to build on the weaker sections. H. E.

The act, as a whole, is ready for the better time as it stands. G. J. H.

CAVANAUGH AND EVERETT

Style—*Singing and Dancing*.
 Time—Fourteen minutes.
 Setting—Based scene.

Cavanaugh and Everett, a man and woman team, have a singing and dancing act that should be able to play with success the better small time and some of the big time. They are a capital pair of steppers, have a series of novel dances, and the turn, generally, is well arranged and possessed of. Unlike numerous other acts of this sort, the singing is up to standard of the specialists, who is of high order.

Everett started off with an intro; duet song, after which they did a double song and dance together. Another song by the male member of the team was rendered nicely. A double dance, so waits time followed, which, while not very much more of the ordinary, was very well done. The finish of the act was found then doing a series of whirls and twirls, and got some a huge cigar, reminding one of Fricco, Everett then did a jazy dance in good fashion. I. S.

THE MITCHELLS.

Style—*Black-Jack*.
 Style—*Black-Jack*.
 Setting—In one.
 Time—Twelve minutes.

The Mitchells started their troupe going with a song that was delivered on the old style of the male and female duo. A dance by the man revealed good ability in that line. The finish of the act was found then doing a series of whirls and twirls, and got some a huge cigar, reminding one of Fricco, Everett then did a jazy dance in good fashion. I. S.

STOCK EXCHANGE

W. S. HARKINS ORGANIZING COMPANY

WILL TOUR CANADA AND INDIAS

W. S. Harkins is in New York organizing a company for a Spring and Summer tour of Canada to be followed by a Fall and Winter tour of the West Indies. For a number of years prior to the war Harkins annually took his company, playing the same territory year after year until his name became almost a household word partly because of the excellence of the entertainment he provided and partly because he was away from the beaten track and, for the most part, away from motion pictures, were seen by the natives.

His success induced others to follow his example but, as most of them fell by the wayside, Harkins practically had the field to himself.

The war put an end to Harkins' tours, but now that the conflict is a thing of the past, he has decided to take up the business where he was intended to leave off and give the old patrons entertainment.

The plays used by the company will include a number of which, having been used with Broadway favor, have found their way to stock. Harkins announces that his company will be the most capable he has ever carried and that it will be directed by a capable director.

The organization will open in the Canadian provinces and will continue in Northern territory through the hot weather, after which it will tour South.

OPENS TENT SESSION IN MAY

LYNNBROOK, Va., Feb. 27.—Manager Harry Shannon, Jr., of the Shannon Stock company announces that he will open his tenting season in May in Ohio and play his old territory. The company is now playing opera houses through this section. H. C. Souther has been mustered out of the army and rejoined the company but Harry Shannon, Jr., is still in France with the band of the 30th Division, 125th Field Artillery Band.

JOBBING IN UNION HILL

UNION HILL, N. J., Feb. 27.—Edlin B. Wilson and Joseph Daley are rehearsing with the Keith Players at the Hudson Theatre, having been previously engaged by Paul Scott's office for "The Eternal Magdalene," next week's bill.

BOSTON STOCK CHANGES LEADS

BORROW, Mass., March 2.—Ruth Robinson has joined the stock at the Arlington Theatre (formerly Castle Square) as leading lady, opening February 10. She succeeds Leash Winslow.

SIGNED FOR "DADDY LONG LEGS"

The Blaneys have signed Nina Saville to play her original role in "Daddy Long Legs" to be the offering next week by the Blaney Stock at the Yorkville Theatre.

W. R. TODD ORGANIZES STOCK

WAR, Pa., March 1.—Wilson R. Todd is here organizing a stock company to be headed by "Canada," who is to be billed "The Naivota of Stock."

DE GUERRE JOINS ERIE STOCK

FAIRFAX, Pa., Feb. 27.—Herbert De Guerre has joined the stock company at the Opera House and will make his first appearance next Monday.

LELAND TO DIRECT LOCALS

QUANTICO, Va., March 1.—Harry Le-land has been appointed stage director at the Marine Station Theatre here.

NORTH SHORE STOCK DRAWS BIG

CHICAGO, Ill., March 1.—The North Shore Players, under the direction of Rodney Ranous, have been meeting with exceptional success at the Wilson Avenue Theatre. Last week with "Common Clay" the company broke all records for a matinee on Thursday. This week the bill is "Our Women," the piece in which Henry Kolker and his company found much favor at the Corn Theatre here. Next week's attraction will be "A Fool Thinks You're Wise." Special women's performances are given on Thursdays and Mondays night. Charles McCann, is manager of the theatre. Eugene McLean is stage director, Bertram Bates stage manager and Harry B. Elirsch is treasurer.

EXTENDS AUSTRALIAN STAY

CHICAGO, Ill., March 1.—Herman Lieb, popular in stock circles, writes that he has been "taken out" by another fifteen weeks in Australia and that he will not return to Chicago to inaugurate a Stock company as he had anticipated. Lieb has been using the name of Leo White in Australia because of the alleged Texan favor to his name, but it so happens that he is of Swiss descent.

ACTOR RETURNING FROM FRANCE

ST. PAUL, Minn., Feb. 28.—Corp. John P. Sullivan, formerly juvenile man with the number one which the Shubert Theatre in this city, is expected to return from France this week or next. Since the signing of the truce he has been entertaining with the American Army Minstrel Show in the various camps in France. Sullivan was a member of the Shubert stock when he enlisted.

RUTH HALL CO. RESUMES

SOUTH RIVER, N. J., March 3.—The Ruth Hall Company opens here the first half of the week with South "Amboy" to follow by "The Three Hills," "The Natural Law," "A Runaway Match," and "Camille," next week the company goes to Bristol, Pa.

QUIT WICHITA FOR HUTCHINSON

WICHITA, Kan., Feb. 27.—Major Joe Shrewsbury, leading woman, and Wm. R. Morse, heavy man, have just closed with the Wichita Players, and after a week's layoff will open with the Hutchinson Stock at Hutchinson, Kan.

WILL RETURN TO OLD JOB

"Benny" Salomon, now at Camp Union, will soon be greeting his old friends at Paul Scott's office. Due to his early discharge and will return to his old boss just as soon as Uncle Sam is through with his service.

PARK TO HAVE TENT STOCK

NEW ORLEANS, La., Feb. 27.—New Park is going to give New Orleans a stock company in a tent theatre. He is organizing the company and will begin rehearsals about March 1.

MRS. CUTTER IN NEW YORK

Mrs. Wallace Cutter, wife of the owner of the Wallace Cutter stock, will be in New York on a brief visit last week to purchase wardrobe for the company. She rejoins the show this week in Titicut, Pa.

JOHN PATERSON STOCK

PATERSON, N. J., March 1.—Ernesta Motson, and Arthur Hill have joined the Richard Butler Stock at the Lyceum Theatre and will open next Monday in "The Orphan Child."

"LILAC TIME" DRAWS S. R. O.

HALFMAN, N. S., Feb. 26.—"Lilac Time" drew a large audience last week with the S. R. O. sign at its every performance. This week, "The Unkissed Bride."

STOCK GIVING WAY TO ROAD COMPANIES

PLAYERS TO RETURN IN SPRING

TOOR, N. Y., March 1.—After a successful season of twenty-two weeks at the Levee Theatre, the Blaneys are booking road companies into the house for the Spring months and will return with their stock company about June last for a Summer, Fall and Winter season.

Many of the members of the Blaney Stock after their performance tonight, will leave for Fall River, Mass., where they will open at the Academy of Music on March 10th with the new Stock company which these managers are opening for a Spring season.

Jack Lowe, leading man; Hazel Corliss, ingenue, Eugene Webb, and Dan Mallin, comedian, are among the prominent members of the Fall River contingent which will also include Broderick O'Reilly and Florence Coventry, with James R. Gavey, director, and Edwin DeCoursey, manager.

The opening bill will be "The Brat."

THEATRE SALE CLOSES STOCK

WICHITA, Kan., Feb. 24.—The sale of the Liberty Theatre here caused the closing of the Erie Theatre at Niagara. The company, under the direction of Harley Sadler, had enjoyed a long and successful season, but they being no other theatre in town available for stock had to leave. The new owner of the house announces he will remodel it, but whether for show or mercantile purposes, he does not say.

GUY STOCK OPENS IN MAY

WORTHINGTON, Ind., Feb. 28.—G. Carlton Guy will open Guy's Stock company under canvas in May. Manager Guy has secured a number of late stock releases and announces that his repertoire this season will be the best he has ever presented.

NUTT SHOW OPENS MARCH 15

HOUSTON, Tex., Feb. 28.—The Ed. O. Nutt show will open March 15th at Crowley, La., and will play its old territory. The majority of the Nutt show are in the service, several of them being overseas.

NORTH BROS. ADD MATINEE

LINCOLN, Neb., March 1.—Business has been so big with the North Brothers' Stock at the Erie Theatre that Manager North has added Friday to the matinee days and now the company gives three matinees a week.

COLONIAL STOCK OPENS MARCH 31

WINDSOR, N. Y., March 3.—The Colonial Stock Company, under the management of Greer and Cortland, will start rehearsing on March 31 and will open two weeks later at the Camden Theatre, here.

WILL REMAIN IN HOUSTON

HOUSTON, Tex., Feb. 27.—The J. N. Rentrow Company is doing so well at the Travis Theatre here that Manager Rentrow has decided to remain here all Summer.

KARLOFF BACK IN 'FRISCO

SAN FRANCISCO, March 1.—Boris Karloff has returned from Los Angeles and is now playing second business with the Majestic Players here.

SIGNS WITH MADDOCKS PLAYERS

BIRMINGHAM, Ala., Feb. 28.—Rosamond Witham has signed with the Maddocks Park Players to play character.

MAY COME OPERA FOR SUMMER

The Manhattan Opera House may be leased shortly to accommodate "Business Before Pleasure" during the summer if it is decided to give that play an all-summer run in New York, which seems very likely.

HAWK STOCK OPENS IN TENN.

NEW HARMONY, Ind., March 1.—The Hawk Stock company has been booked to open its season April 7th in Tennessee. Mrs. Earl Hawk is here and has her company practically ready for rehearsal which start in two weeks.

STOCK ACTOR SIGNS WITH FOX

Selmer Jackson, the stock leading man, has signed with the William Fox Film Corp. and will make his debut in George Walsh's next picture.

BRUNK OPENS APRIL 12

WICHITA, Kan., March 1.—Manager Fred Brunk of Brunk's stock will open his regular season on April 12th and will play through this territory.

BLONDIS SHOW ORGANIZING

OKLAHOMA CITY, Okla., Feb. 27.—Leo Hloodin is organizing the Blondin Show and will be ready for opening under canvas on March 15th after a week's rehearsal.

FOX PLAYERS READY

HOUSTON, Tex., March 1.—The Roy E. Fox Players are ready and will start rehearsal next Wednesday. The show opens March 10th under canvas.

MORGAN COMPANY OPENS

RICHTON, Mo., March 1.—J. Doug Morgan will open his big tent show in this city in April.

BILL FOR BENEFIT SET

The benefit performance for the relatives of the late Rudolph Aronson, composer and manager, will be given at the Astor next Sunday night. The committee in charge consists of: Emmett Corrigan, chairman, and Daniel Frohman, M. L. Flanagan, George F. Cohen, James Le. Voeber, Sam Harris, Victor Herbert, John L. Golden and Silvio Rein. Ed Wynne will serve in the capacity of announcer. Others to be on the bill are: Sam Bernard and Nora Bayne; a scene on the balcony scene of "Romeo and Juliet"; Weber and Fields, George M. Cohan, William Collier, Irving Asher, Beatrice Herford, Emmet Corrigan, Chauncey Olcott, Frederick Brant, Edith Talleferro, Virginia Fox Brooks, Signum Bonner, Gertrude Vanderbilt, Hazel Dawn, Kitty Donger, Janet Bercher, Chrystal Hume, Jane Cory, Pauline Hall, Beatrice McCloy, Harry H. Hays, Harry Dixon, Marie Callahan, May Irwin, Marie Dressler, Henry Denny, John Steele, Benita Hale, Bruce Robins, James Crane, Harry Carroll, Blanche Yurka and others.

HELP FOR KILLING WACHMAN

James E. Markwell, a private from Camp Union, was arrested last week on the charge of having killed George Graham, the watchman of Loew's Metropolitan Theatre in Brooklyn, who was shot and killed on the morning of Jan. 27. Markwell, police claim that Markwell was shot twice by the watchman, but succeeded in getting the gun away from him and shot him in the head. He was held without bail.

COLLABORATE ON NEW PLAY

Samuel Shipman and Percival Wilda, the authors of the prologue to "The Women of the Year," are collaborating on a new play which they will have completed in April.

MUSIC MEN JOIN NAT'L ASSOCIATION

Many Popular Publishers Enroll in Old
Organization—All May Join
Chamber of Commerce.

The membership list of the National Association of Sheet Music Publishers of the U. S., the oldest organization of music men in the entire country, got a big boost on Wednesday night, when a meeting of music publishers was held in the rooms of the Vaudeville Managers' Protective Association.

The meeting was called to consider the enrolling of the entire list of American music publishers in the Chamber of Commerce, a big organization which plans to take in all branches of the music industry.

The matter has been under discussion for several months and numerous meetings have been held. After a long discussion of the matter on Wednesday evening practically every publisher present, numbering over sixty men, decided to help in keeping the old organization alive, and some thirty new members, most of them popular publishers and members of the Music Publishers' Protective Association enrolled. The National Association, which in the past has held but one general meeting a year, will in future hold them monthly with a big annual convention which the president of the past year will be revived and plans to keep the organization abreast of the times adopted. The dues of the National Association are to be around \$10 per year, but after July 1 will be raised to \$15.

The Chamber of Commerce idea, fostered by Milton Weil, is to be acted upon at a later meeting which will be held in connection and By-Laws are prepared and printed will be taken up by both the National Association of Publishers and the Music Publishers' Protective Association and acted upon.

ARTIST DISCOVERED BY FEIST

John Wenger, the artist, whose paintings and stage settings are in such demand in theatres and opera houses, that he has won the name of "music painter," is a young Russian, who owes his success in this country to Leo Feist, the music publisher, who discovered him and exploited his talent.

Wenger believed that the stage setting was of great value to a concert or musical production, and for years he has been an idea. Today his work can be found in the Metropolitan Opera House, the Rivoli and also in motion pictures. His work is in scores of other places where music is featured. In the great picture houses each time he shows a new work, he is painted and lighted for the sole purpose of enhancing the musical values of the symphony orchestra of the big theatres.

FEIST TO MOVE, FOR OFFICES

Leo Feist, Inc., has leased a new office in the new three-story building on Seventh avenue, between 46th and 49th streets, and on March 11 will move to a professional department from the 44th street address to the new building.

Alterations and improvements are now under way and will be completed within the next five or six weeks. Situated in the heart of the theatrical district, it is within a few minutes walk from all the booking offices, the new quarters are ideal.

COMPOSERS VOLUNTEER SERVICES

Thomas Herbert, Gustav Karler, Joseph Kern, Raymond Hubbell, A. Baldwin Burns, and Irving Berlin, who have volunteered their services at the benefit for the heirs of the late Randolph K. Feist, which is to be held at the Theatre on Sunday night.

They will play the "Victory March," the latest musical composition of his manager and composer.

FEIST SONGS AT CAMP UPTON

Eric Dudley, army song leader at Camp Upton, in a letter to Leo Feist, writes interestingly of the songs which the soldiers are singing, and the numbers which seem to appeal strongly to the boys who are returning to the "land of the living there." The letter is reproduced herewith:

"My dear Mr. Feist:
I am sure that you will be interested to know that the most popular songs in camp at the present time are "Ja De" and "The Rose of No Man's Land."

"I wish you could have heard the great sing I had with the 39th Inf. (the old 16th, the 'Hell Fighters') who had the honor of carrying Old Glory to the Rhine before the flag of any of the Allies."

"The two songs were the most popular favorites, and when it came to 'Ja De' we had a regular riot. These boys had, of course, never heard it, having just come back from France, and they just stamped and clapped and cheered until their 'C.O., Col. Bill Hayward the first American officer to cross the Rhine, said 'won't you please give them that again.' I said, 'Certainly, I shall be pleased and proud to do so.' And you should have heard them sing it. You can tell the composer for one, his name is 'Leo Feist.' I want to promote cheer and content in the army and I want to see the boys get something in the music department. And I know what I am talking about, for these songs were the most popular. I have seen the song leaders have ever had to contend with for the boys are all impatient to be danced, as they feel they have done their job."

"Believe me, very cordially,"

"ERIC DUDLEY,
"Army Song Leader, Camp Upton, N. Y."

STARS SING NEW "WATER" SONG

Scores of vaudeville stars are successfully featuring the Witmark prohibition song "America, Never Took Water."

One of the best songs who have met with pronounced success with the number, are Eva Tanguay, who is this week singing it in Toledo, Lillian Shaw in Baltimore, Ruth Roy and Gus Edwards. At the Riverside Theatre this week Gus Edwards is singing the number, and it is scoring one of the big hits of his act.

"JA-DA" SCORES IN NEW ACT

Newhoff and Phelps are doing a new act in the Keith houses, and with it are scoring a decided success. The act is by William Friedlander, and the only interlude in the offering is the novelty song "Ja-De" from the Leo Feist catalogue. The song is one of the big favorites of the past few months, and is one of the first acts to realize the novelty number's big possibilities.

CARROLL WRITING SHOWS

Harry Carroll is in French Lick Springs composing the music of two musical comedies, which are scheduled for production next season. Carroll's success with the "Oh! Look! music is said to have decided him to devote his time to the style of composition rather than the popular tunes.

ROBERTS GETS BIG STATEMENT

Leo Roberts, the Chicago composer, received his first royalty statement from Josephine B. Remick, manager of the New York "Smiles" last week. It included the first six month's sales of the big hit, and was for 1,700,000 copies.

JOE. BURNS PLACES NEW SONGS

Joe Burns, the composer of the "Kiss That Made Me Cry," is placing a number of new songs with some of the big publishing houses.

WILL VAN TILZER IN CHICAGO

Will Van Tilzer is in Chicago, where he has an appointment with the general western manager of the Broadway Music Corp.

CANADA WORKING FOR NEW COPYRIGHT LAW

Newspapers, Writers, and Composers
Urging Parliament to Adopt British
Act and Protect Writers.

A big movement to secure new Canadian copyright legislation is on foot throughout the Dominion.

The Authors' and Composers' Association, a prominent Canadian organization, aided by practically every newspaper, artist, playwright and composer in the Dominion is urging Parliament to adopt the British act and thus give Canadian writers and artists equal protection to that afforded writers in the rest of the British Empire and the United States.

The existing Canadian law makes no provision for protection for its authors and composers in so far as the mechanical reproduction portion of the law is concerned, and has no reciprocal arrangement clause such as appears in the English law.

As a result, its writers can claim no mechanical royalties from the sale of records or rolls throughout the United States, and American writers are in the same position regarding Canadian sales.

The Toronto World has taken the subject up, and is devoting much space in its three last issues to the subject.

In a recent issue it said in part:

"Just why the man who works with his brain should have no protection, though usually he is less well adapted to take part in the physical struggle for existence than the brute, is difficult to say. Perhaps simply because he is less able to hold his own in the fight. But this is all the more reason why he should be protected, so that he gets a fair share of the wealth he creates, and that some means should exist in law to prevent robbery of all the fruit of his labor."

HEADLINERS SING NEW SONG

"Bring Back Those Wonderful Days," one of the late song releases from the Gilbert and Friedlander house, is being featured by scores of headliners.

A few of the prominent singers to use it in and around New York are Trixie Frazzetta, Sophie Tucker, Sallie Rogers, Frank Fay, Bert Williams, Ryan & Royce, and Diamond & Brennan.

LOUIS COHEN ENGAGED

The engagement of Louis Cohen, professional manager of the Charlie Harris house, to Miss Miana Stell, a beautiful girl, formerly a member of a number of years Mr. Harris' secretary. The wedding will take place sometime in April.

NEW VON TILZER SONG SCORES

"Somebody's Waiting For Me," a new ballad by Harry Van Tilzer and Andy Sterling, is scoring a decided success with many well known singers. It was featured in a new show last week in vaudeville houses of New York last week.

J. H. REMICK IN TOWN

Jerome H. Remick, the Detroit music publisher, is spending several days in New York. F. K. Belcher, manager of the New York "Smiles," is in Los Angeles opening a new Remick retail store.

DENISON IN THE WEST

Wirt Denison, the songwriter, formerly composer of the "Kiss That Made Me Cry" home, is now in the West, where he has some valuable farm property.

SILVER WITH THE WITMARKS

Abner Silver, the song writer and pianist, is now connected with the professional department of the M. Witmark & Sons house.

EUROPE'S BAND TO TOUR

Under the direction of Pat Casey and H. S. Moss, L. James Europe's big jazz band, recently returned from France, will make a tour of the principal cities of Europe and his band were the talk of France. The tour will be a success, and music publishers are looking forward to a big boom for the jazz tunes when the band is heard throughout this country.

PROHIBITION SONGS RELEASED

Prohibition songs by the score are being released by the popular houses and their reception in the theatres indicates that the theatre going public at least is not in sympathy with the coming dry period. Some of the numbers are clever as to lyric and catchy as to melody but the public in its present state of mind is welcoming every one of them.

STAGE MANAGER WRITES SONG

Cyrus Wood, stage manager of and a player in "A Sleepless Night," has written a new jazz song for "The Mailing of Molly" at the Broadway Theatre.

It was sung for the first time on Monday night. Isabelle Lowe and Jack Craig, two of the leading players, vied for the number.

JOLSON GETS NEW SONG

Al Jolson, in "Sinbad," will within the next few days introduce a new song by Alex Greber and Abner Silver.

The new song looks like one of Jolson's greatest successes.

The Witmarks publish it.

REMICK HAS ANOTHER HIT

Jerome H. Remick & Co. have another big selling song, "Bring Back Those Wonderful Days." The number at present is the biggest seller in the Remick catalogue, leading "Smiles" by a good sized margin.

DAREWISKY TO APPEAR IN HALLS

Lorson, Eng. Feb. 23.—Herman Darewisky, the composer and music publisher, is preparing to make his appearance on the music hall stage. He will introduce a repertoire of his own compositions.

SHEP CAMP WRITES A SHOW

Shep Camp, the songwriting artist, now appearing in "Good Morning, Judge," has completed a musical comedy called "My Hero," which will be produced in New York early this spring.

PHIL MOORE WITH COHEN

Phil Moore, recently with the army, has joined the Mayer Cohen Music Company. He will be connected with the army department, and leaves this week for his last road trip.

RING LARDNER WRITES A SHOW

Ring Lardner, the "You Know Me Al" baseball writer of the Chicago Tribune, has completed a musical comedy which Morris Gest, the New York manager, has under consideration.

SPECIAL SONGS FEATURED

Frances Kennedy, who has in the past sung many published numbers, is this week at the Orpheum introducing several special numbers from the pen of Jean Haves.

HARMS CO. OPENS FOR OFFICES

T. R. Harms & Francis, Day & Hunter, have opened their professional offices on the sixth floor of the 45th St. Exchange building, and are exploiting a number of songs.

BOTSFORD BACK FROM FRANCE

George Botsford, the arranger, who has been in France as a member of one of the Overseas Entertaining Units, is back in New York again.

She Brought Doughnuts to the Doughboys and Pro

SALVATION LASS

By "CHICK" STORY and JACK CADDIN

EDDIE CANTOR'S BIG HIT WITH THE "FOLLIES"

JOHNNY'S IN TOWN

He says: "It's the biggest hit I ever sang."

By JACK YELLEN, GEO. W. MEYER and CHICK STORY

A Rip Snorting, Lu
Sure-Fire So

JACK

By BOB CR

Special Stage Versions

Didn't Know Where to Get It? Huh? It's a Hit, Ain't It?

WHAT DO YOU MEAN BY LOVING SOMEBODY ELSE WHEN YOUR LOVE BELONGS TO ME?

Words by SIDNEY D. MITCHELL

Music by ARCHIE GOTTLE

Therefore, Consequently, and Because, of Course, We Publish It

IT'S A SCREAM!

TAKES THE STING OUT

HOW ARE YOU GOING TO

(WHEN THE WHOLE DA

By FRANCIS BYRNE, FRANK M

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MINNEAPOLIS
Lyric Theatre Building

SEATTLE
301 Chickering Hall
NEW ORLEANS
115 University Place

ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre Building

CHICAGO
Grand Opera House Building

LEO. FE
135 WEST 44th St

Proved Herself a Sister to the Red Cross Girl

SSIE OF MINE

N, writer of "Rose of No Man's Land"

ugh-Spreading,
ong Hit!

DA

PLETON

r Any Kind Of An Act.

The Great Peace-Making,
Joy-Bringing Ballad

IN THE LAND OF BEGINNING AGAIN

Nothing Sad About It
Everything Glad About It

Words by GRANT CLARKE

Muscle by GEO. W. MEYER

OF MENTAL HURTS.

MAKES THE "LOAD" LIGHT!

NO WET YOUR WHISTLE

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GORDON BOSTOCK Presents

BILLIE REEVES & CO.

In "The Right Key But the Wrong Flat"

VAUDEVILLE'S GREATEST LAUGHING NOVELTY

This Week: KEITH'S ROYAL. Booked Solid KEITH CIRCUIT. Sailing Merrily Home to England in May. Next Year Orpheum Circuit—New Act.

THE SWISS SONG BIRDS

Singing and Scenic Novelty

Direction—Rose and Curtis

RUBE MARQUARD

DIRECTION—JOS. COOPER

WILBER DOBBS & WELCH TOM

SOMEWHERE IN TOWN
DIRECTION—ROSE AND CURTIS

EDWARD TAIT sailed for London last week.

James I. Thornton is ill in Bellevue Hospital.

Ruth Edell is rapidly recovering from tonsillitis.

Jack Hayden has been mustered out of the army.

Jack I. Dickler has recovered from an attack of "flu".

Frank McGowan is in the hospital with double pneumonia.

The Bonessett Troupe is doing a new act in vaudeville.

Irving Wedgart, of the Loew offices, is ill with influenza.

Matt Gran has gone to Hot Springs, Va., on a vacation.

Jolly Maye Hunt will soon appear in a single in vaudeville.

Lieut. Lawrence Schwab has been discharged from the navy.

Rae Selwyn is ill with pneumonia and out of the "Crowded Hour."

Arthur Dunn is seriously ill in the American Hospital, Chicago.

Lee and Bowles will soon be out of the navy and back in vaudeville.

Bert La Mant was laid up for three days last week with neuritis.

Grace Ellsworth has succeeded **Jobyna Howland** in "The Little Journey."

John Curt has placed **Gertrude Vanderbilt** under a long-term contract.

Charles C. Ward will soon produce an aquatic act with **Anna Morpork**.

Rachel Caruthers is herself rehearsing her new comedy, as yet unnamed.

Jack Capwin has been placed under a three-year contract by the Shuberts.

George A. Barrett and his wife are now with **Barney Gerard's** "Girl De Looks."

George Morley, treasurer of the Palace, was made the father of a baby boy last Friday.

Madeline King is now playing the role of **Lily** in "A Little Journey," at the Vanderbilt.

Lillian Drew has left the cast of the North Shore Players at the Wilson Ave. theatre.

Taylor Graves has been released from the army. He was formerly with "Very Good, Eddie."

George W. Ripley is putting out an "Uncle Tom's Cabin" company to play under canvas.

Bob Sterling has moved his office from the Bayview Theatre Building to the Putnam Building.

Lillian Lucas, in private life **Mrs. John W. Dugan**, is in New York visiting her mother-in-law.

Frank Bacon was given a dinner last Sunday evening by the Fleisden Club at Reisenweber's.

Madeline King, playing in "A Little Journey," has been placed under contract by the Shuberts.

George McGuinnis and **Cora Witherspoon** have signed to appear in "She Would and She Did."

Walter East and **John Harwood** left for Chicago last week to arrange for the premieres of "Scandal."

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on page 30)

Forrest Winant has been added to the cast of "Our Pleasant Sins," Thomas W. Broadhurst's new play.

Julian Alfred is staging a new vaudeville production by **Arthur Jackson** called "Good Night, Teacher."

Barney Ward and **Irvin Irving** will soon appear in vaudeville in a skit written by **Herman Feinberg**.

Chester Withey has recovered from the "flu" and is again directing for **Norma Talmadge**.

H. Cooper Cliffe is out of the cast of "The Invisible Man," due to illness. **Robert Stevens** is taking his part.

Lynn Fontaine has been engaged for leading role in "Made of Money," to be presented by **George C. Tyler**.

Tom Jones has moved from **Sam Bernstein's** office and is booking in **Shubert's** office in the Putnam Building.

Jack Hazzard, the comedian, is mourning the loss of his mother, **Mrs. Edward J. Hazzard**, who died on Feb. 28.

J. S. Woody, general sales manager for **Select**, left on Feb. 21 for a business trip to St. Louis and Kansas City.

Dexter Fellows has left the **Barham and Bailey** circus publicity staff, of which he has been a member for a decade.

Gertrude Vanderbilt, who has the role of **Arbuthnot Quigg** in "Listen, Lester," has signed with **Curt** for a long period.

Ruth Miller has been engaged for "Yesterday," the DeKoven comedy, to be again rehearsed by the Shuberts.

Oliver Windham, **Jobyna Howland**, **Gilda Veres**, **Eugene O'Brien** and **W. L. Thorne** are included in the cast of "Red Heart."

Helen Montrose will remain with the **Nora Bayes** production, "Ladies First," when it opens in Philadelphia, March 17.

Mary E. P. Thayer, the vaudeville authoress, is recovering from an attack of influenza in Providence, R. I., her home city.

Margaret M. Carrier Reid, formerly an actress, has started a suit for divorce against **Daniel G. Reid**, the plate maker.

Ruth Benson, John Stokes and **Edward Arnold** have been engaged to support **Grace George** in "She Would and She Did."

Agnes Finley and **Wm. Thompson** have signed with **George Gotta** for "In Old Kentucky," opening March 10 at Alliance, Ohio.

Fred Webster's musical comedy company in "Queen of the Hour" will tour the army camps, starting at **Camp Merritt** on March 24.

Evelyn Varden will be leading lady to **Osie Skinner** when he appears in the revival of "The Power of the Family" in this city on March 17.

Edith Rexford Fox, formerly in "Toot Toot" and "Katinka," was married last week to **George M. Landers**, prominent in Connecticut politics.

Sergeant Omar Herbert has been mustered out of the army from France, and is back in vaudeville with "Omar Herbert's Revenge."

Rose Langham's dancing of the latest Broadway steps at **Wilson's Dancing Studio**, attracted the attention of many Broadway celebrities.

W. Hotlick, the Russian dancer, is producing a new act in which he will open with **Saranga Twyla** next week. **Rose and Curtis** are booking it.

Joan Cowan, of **Joan and Jesse Cowan**, has fully recovered from his recent illness, and will immediately arrange to continue with his interrupted route.

Sidens Esperio has signed to play an important role in "Yesterday," the De Koven comedy, which the Shuberts will produce in the near future.

Harry Mitchell, formerly owner of the Star, Augusta, Ga., and Crescent, Bonham, Tex., is now a half owner of the Central Theatrical Agency, Covington, Ky.

Lina Abarshebn stepped into the program at the Majestic Theatre, Chicago, last week, replacing **Eddie Leonard**, who was forced to retire, due to illness.

Mabel Caruthers has completed a tour of stock and will soon appear in vaudeville with **David Adler** and **Henry Krumm** in an act written by **Jimmie Barry**.

Henrietta Crozman, **Vincent Serrano**, **Forrest Winant** and **Pauline Lund** are featured for the cast of "Our Pleasant Sins," by **Thomas W. Broadhurst**.

Bert Lewis, recently discharged from **Camp Grant**, has been made an offer by **Boyle Woolfolk** to join his "Odds and Ends" company, headed by **Max Bloom**.

Crismend and Linder have turned out the first three of their productions which will be shown on vaudeville. They are "Ankles," "I. O. U." and "The Derelict."

Herman J. Brown, president of the Inland Amusement Company, sold the Majestic Theatre at Nampa, Ida., last week to **P. W. Rickard** and **Charles Stevens**.

Sidney Toler will dramatize "The Man Nobody Knows," a novel by **Holworthy Hall**. Arrangements for the dramatization were made through the office of **Samuel French**.

Mario Louise Walker, **Leslie Adams**, **John McCabe**, **Charles Gibney**, **Lewis Wood**, **Paul DeVille**, **Leonard Stevens**, **Lila Abarsch** and **Junalia Moore** will appear in "Heads I win."

Truman Van Dyke has succeeded **Pat O'Malley** as the leading man in "The Red Glove" beginning with the eighth episode, due to the fact that O'Malley was "killed" in the seventh episode.

Billy Furl, **Billy Haney**, **Wallace Ford**, **Ed. Harrison**, **James Thompson** and **Samuel** chorus of eight, compose the roster of **Billy Reeves** "Show of Wonders," now playing the Sun Circuit.

Helen Harrington, through her appearance last week at **Edling's Casino**, in the Bronx, for the **Catholic Big Brothers**, has been booked on the **Kath O'Brien**, and opened on Monday in **Yonkers**.

Hayden Talbot has returned to New York after serving a year and a half in the United States Navy, and has been engaged by **Selwyn & Company** as press representative for "The Crowded Hour."

Wm. P. Cooley, chief deputy organizer of the White Rats, and formerly a member of the House of Councils and Mack, has become attached to the **Knights of Columbus** theatrical department in **Paris**.

Allen K. Potter, who produces the dance of the poster of the **Robert Gordon** show, being finished with his part of the work on "Monte Cristo, Jr.," left New York last week on a vacation on his farm at **Knottown, Canada**.

Dorinda reappeared at **Reisenweber's** Paradise Room last week in a series of dances which she prepared at **Los Angeles**. The engagement is for four weeks, during which she will appear from 9 o'clock until closing time.

On-ka-mon-ton, an Indian of the Mohawk tribe, who has sung the peace hymn at the Madison Square Christmas tree since 1914, has been asked to speak the voice in the whirling in "The Book of Job," **Stuart Walker's** play.

Elmer L. Rice is the name by which **Elmer L. Reizenstein**, as he has been known since his death in the future. Permission to change his appellation was granted the author of "On Trial" by the courts last week.

Florence Martin, **George Probert**, **Nila Mae**, **Edward Fielding**, **Frank Jurnet**, **George B. Miller**, **Dorothy Allen**, **Camille Crane**, **Frank McCoy**, **James Morrissey**, **Dorothy Hammond** and **Alf Hayton** are in the cast of "It Happens to Everybody."

Florence Malone, **Charles Meredith**, **Dora Mae Howe**, **Marion Valentine**, **Joseph Eggenston**, **Harlan Tucker**, **James Corrigan** and **Robert Lewis** were closed last week at **St. John's Hospital**, Twelfth street and Jackson avenue, Long Island City, last week.

Rock and White, the **Wright** couple, from the "Midnight Frolic," **Billy Cripe**, **Ruth Brothers**, **Musette** and **performers** in the "Ball of Victory" furnished the entertainment at the dinner of the **Sphinx Club**, held at the Waldorf-Astoria last week.

John S. Black, **Shirley Hall**, **Edward Tierney**, **Berni Provost**, **Harold Roy Mulane**, **Norman Pearl** and **Sammy Hargan** entertained the **Waldorf-Astoria** last week at **St. John's Hospital**, Twelfth street and Jackson avenue, Long Island City, last week.

Carolina White, **Harry Bulger**, **Elizabeth Murray**, **Percy Pollock**, **John Burns**, **M. Murray**, **John C. Howard**, **James Dingle**, **Patricia Delaney**, **Ruth Turley** and **John and Fling** will appear in "A Night Off," of which **Richard Lamb** is putting out a musical version.

Stella May and **Charles Harte** have doubled up in a new dancing and singing act. **Miles May** was formerly a member of the **May and (Edith) Smith** act, and **Harte** was formerly with **Mabel Kelly**, who recently married **Walter C. Archimede**, a non-professional.

King Baggett, **Vera Finley**, **Margot Williams**, **Webster Campbell**, **John Leake**, **Grace Louise Anderson**, **Frank Mills**, **John J. Whelan**, **Harold Whelan**, **Burr Arthur**, **Roy Chapman**, **Edna Adams**, **James Desmond** and **Frances Victory** will appear in the three-act drama featuring **King Baggett**.

Bob Fisher, **Bob Cohen** and **Billy Kildan** have returned from France, where, known as the **U. S. Carolina Trio**, they provided entertainment for the soldiers, sailors and marines for eight months. They have been released from service, and will make New York their headquarters. They have been permitted to work in their uniforms.

John Sheftick, a watchman at the Hippodrome, who had \$2,100 stolen from him on the Times Square station some time ago, was the plaintiff against **Fred Burgwardt**, who was caught by detectives last week, and who, **Sheftick** says, has confessed to having taken the money, also declaring that a man who is now in the work house was an accomplice.

Joseph Ferguson who, for a number of years, has operated a show company throughout Pennsylvania and other eastern States, when it is known that he is not the **John Ferguson** actor, has confessed to having taken the money, also declaring that a man who is now in the work house was an accomplice.

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Saturday—York, Pa.

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—First half, "Nothing But the
Best"; last half, "Nothing But the
Best."
—Vaudeville. (All week.)
—First half, "The Laughing But-
terfly"; last half, "Vaudeville."
—First half, Camp Show; last half, "My
Girl."
—On—First half, Vaudeville; last half,
deville.
—On—First half, Vaudeville; last half,
deville.
—First half, Camp Show; last half,
deville.
—First half, Pictures; last half,
deville.
—First half, "When Drums Come
Marching"; last half, "The
Man." (All Week.)
—First half, Vaudeville; last half,
deville.
—First half, Vaudeville; last half,
deville.
—First half, Pictures; last half,
deville.
—First half, "When Drums Come
Marching"; last half, "The
Man." (All Week.)
—First half, "My Girl"; last
half, "Rock." (All week.)
—First half, "Mary's Ankles"; last
half, "The Man."
—PIN—First half, Pictures; last half,
deville.
—On—First half, Martini Vaudeville;
last half, deville.

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Newman's "Moulin Rouge Girls"—
erson, Ind., 3-5.
Newman's "Rafiki Panky Girls"—
tarnouth, O., 3-5.
Newman's "Lady Aristocrats"—New
delphia, O., 3-5.
A Wonder Show—Hippo, Fairmount,
Va., 3-5.

57

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THE NEW YORK CLIPPER

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CENSOR STATES WON'T RECEIVE FILMS

NAT'L ASSN. TAKES NEW STAND

The producers and distributors holding membership in the National Association of the Motion Picture Industry will not ship a foot of film into Nebraska, North Carolina or South Dakota, if the censorship measure now pending in the legislature of those States is enacted into law.

The National Association's decision to leave the three States in question practically motionless, in the event that their respective law-making bodies pass the drastic censorship legislation now under consideration, was arrived at last Wednesday at a meeting held in the offices of the Goldwyn Corporation.

Immediately following the meeting Gabriel Weiss, chairman of the National Association's censorship committee, sent out a telegram to the association's sub-chapters in Nebraska, North Carolina and South Dakota, in which he outlined the stand taken by the N. A. M. P. I. It reads as follows:

"It censorship bill passed in your State, cannot and will not ship motion pictures into State. And if my duty to advise you now, as we will not assume responsibility for damage resulting from censor motion picture legislation." (Signed) GABRIEL WEISS.

Similar action will be taken by the National Association should any other State legislature pass drastic censorship laws. In view of the fact that the N. A. M. P. I. comprises the vast majority of the manufacturers and distributors in its membership, it can be readily seen that film entertainment in those States whose legislatures insist on the passage of what the picture men describe as annihilating legislation, will become more or less a thing of the past.

A thirty-page pamphlet giving arguments and reasons against film censorship is now in course of preparation by the National Association. This, when completed, will be sent out to exhibitors, exchange men, boards of trade, etc. all over the country, as a means of combating censor sentiment. Aaron Jones, of Jones, Linnick and Schaefer, was appointed State chairman of the National Association's film censorship committee on Monday. The New York committee will hold weekly meetings from now on, in order to keep closely in touch with the censorship situation.

PALMER SETTLES CASE

The suit for \$2,000, which Harry A. Palmer brought in the Supreme Court against the National Film Association, was settled for \$1,500 last Friday.

The previous week the case was tried before Judge H. J. and J. K. Goldsmith, attorneys for Palmer, to have the verdict set aside, and it was said that the Judge intended to be waded in the motion when he took the matter under advisement. The settlement last week was made by Judge Hutchinson had decided the motion.

Palmer's claim was for commissions he claimed were due him for the successful negotiation for the sale of the British rights to the picture "Furman of the Law" and the fact that J. K. Robinson were the defendant's attorneys.

FILM MEN WANT HOME

At a dinner which William A. Brady gave to a number of people active in the motion picture world last week contributions for a club house were taken up amounting to \$21,000. Brady will soon name a committee of six to all Charles Zittel to raise funds for the new club, which will be built at a cost of \$50,000.

The Film Club of America has agreed to turn over all the proceeds from their ball to be held on April 11 at the Commodore Hotel. Among those present at the dinner who gave checks were the following: Adolph Zukor, William R. Hearst, Jules Bratton, W. A. Brady, Richard Rowland, Arthur Friend, Jesse Lasky, Carl Laemmle, R. H. Cochrane, Marcus Low, Edwin Korte, Winfield Sheehan, Walter W. Irwin, John M. Flynn, J. S. Black, Elsie John Lindvich, Walter E. Green, Will Smith, Louis Blumenthal, William Wright, Frederick Elliott, Morris Kohn, A. L. Brown, Al Lichtman, Fred Seccombe and John Cooke.

FORMS CANADA COMPANY

The Select Pictures Corporation has announced the formation of a Canadian branch, which was commenced by the production all over the Dominion. They have already organized their headquarters in Toronto, and will have the name of Select Pictures Corporation, Ltd., of Canada, and have seven branches in that country.

The officers of the new company are Lewis J. Seiznick, president; J. P. Rickell, vice president; W. A. Brady, president and W. J. Nathanson, treasurer and managing director. The branches of the new company are as follows: Montreal, Quebec; St. John, New Brunswick; Winnipeg, Manitoba; Calgary, Alberta; Vancouver, British Columbia; and Toronto headquarters, 21 Adelaide street, West, Toronto, Ontario.

SUES ALLEGED MGR. FOR \$5,000

Milton Goodfender, alleged proprietor of the Odessa Theatre, on 145th street, was made defendant in a \$5,000 damage suit last week before Justice M. Worley Flathead in the Bronx Supreme Court, brought by George Rubin, for assault committed on him in that theatre on November 6, 1914. Goodfender was committed by the court named Jack Levy, whom Rubin believes to have been an employee of the theatre, but has been unable to prove that this is a fact as Goodfender has refused to affirm or deny it. Furthermore Goodfender, through counsel, claimed that he did not own the theatre.

PARAMOUNT SIGNS BRENE CASTLE

Joseph Brenne Castle, who seldom goes to be known as Irene Castle, signed a contract last week to appear in pictures with Paramount Pictures in a short story. Mrs. Castle returned a few weeks ago from London, where she went after appearing in the serial "The Girl in the Red Dress" for a year and a half ago.

Her first picture for the Famous Players will be a scenario, who reason keep to "The Firing Line," the novel by Robert W. Chambers. Mr. Chambers himself will adapt the story for the screen.

WILSON TO SEE "MADE IN AMERICA"

"Made in America," the semi-official production of the National Film Association, which was put into operation, will be seen by President Wilson on his trip back to the United States and will be distributed by the film, which is distributed by the W. W. Hodkinson Corporation, is a serial in eight episodes, which will be shown by the Government in the draft. It will also be shown to the soldiers of the A. E. F. to encourage and give a copy of it will be sent to General Pershing.

BIG FOUR WON'T BEGIN WORK UNTIL NOV. 1

ABRAMS RIDS FOR DISTRIBUTION

The Griffith-Fairbanks-Chaplin-Pickford combination will not begin active operations in the producing line until next November, according to a representative of one of the members of the organization. Fairbanks, whose Paramount-Artcraft contract expired at the close of this week, will be the first of the quartette to start producing for the United Artists' Association, the corporate title of the Big-Four combine.

Mary Pickford will be kept busy filling her first National contract until after the first of September, it is understood, and Chaplin, who is also under contract to the First National, still has four more productions to deliver before he can turn his attention to furnishing his proportionate share of Big-Four films. The undelivered First National will occupy Chaplin's time until well into the fall, it is estimated.

Griffith, while awaiting the fulfillment of existing contractual agreements by his associates, will produce three specials for the First National, at least that will take him at least six months to complete.

Nothing definite has been decided on as yet, but it is expected that each member of the combination will contribute to the yearly output of the Big-Four. It is quite likely that the number of annual visual productions will not be more than five or six, at the most.

Griffith's new arrangements have been perfected up to the present time. Hiram Abrams was reported to have placed an attractive proposition before the four film stars last week with respect to the marketing of their product. The deal is said to be still hanging fire.

ELEVEN MANAGERS ARRESTED

ERIKMATE N. J., March 3.—The element in New Jersey which is opposed to Sunday shows has taken a big step in its fight to eliminate Sabbath performances here. The Vice and Immorality act, generally known as the New Jersey Blue Law, has been cited as a test case. Eleven proprietors of local motion picture houses and their management were charged today with operating disorderly houses by selling their theatres open to Sunday. Each of them was held for \$100 bail, pending trial on March 13.

Among the men arrested was Edward M. Hart, manager of the local Proctor houses, and William D. Shaffer, who manages Fox's Liberty Theatre. Justice Scriven of the Supreme Court, caused the indictments when, in charging the Grand Jury, he declared that running Sunday shows was a violation of the Vice and Immorality act.

SUIT STORIES FOR ROGERS

Samuel Goldwyn has recently purchased two stories to keep Will Rogers busy on his arrival in the Goldwyn-California Studio. The stories are "A Luck Lady," by Eleanor Gates, the author of "The Poor Little Rich Girl" and others, and "Over and Over," which he has already purchased another for the Ziegfeld star, the name of which has not yet been announced.

Rogers and his family will move from Long Island, California at the end of the present Ziegfeld season, where he will reside to his picture as a long contract with Goldwyn.

FIGHT FOR SUNDAY SHOWINGS

NANTUCKET, Feb. 28.—The American Recreation League, of Washington, D. C., has started a fight in this state and the rest of the country to have Sunday outlawed the exhibiting of motion pictures on Sunday. The league has already introduced a bill in the legislature of this state upon that body to abolish any law upon the statute books which interferes with the pleasure of the people on Sundays. The bill has already passed two readings, and from all appearances will come up again. Mr. Hildeberg, managing director of the league, said that the organization has no interest in the motion picture industry whatever, but is fascinating Sunday openings from a viewpoint of recreation only. He also announced the fact that the league intends to introduce his bill not only in Tennessee, but in every State of the Union which has on its statute books any law that prevents Sunday motion pictures.

N. Y. EXHIB'S HOLD CONFERENCE

STRAUS, N. Y., Feb. 28.—The New York State Motion Picture Exhibitors' League held a conference here last week in which it advocated local option for the film.

Dr. Roy S. Copeland, the Health Commissioner of New York, was present and spoke of the local option. The local option is the fight against the epidemic that prevailed. Senator Thompson, of Niagara County, who is in the legislature, and local option in motion pictures on Sunday, gave his reasons for putting the bill in the legislature. The local option, of New York City, was re-elected president of the league; W. W. Linton, of Little Falls, was elected vice president, and J. H. McLeod, of Brooklyn, went into the office of secretary.

SIGN ANOTHER U. S. OFFICIAL

WASHINGTON, D. C., March 1.—Oscar A. Forster, who resigned from the office of assistant to the general director of railroads today, in order that he may become president of the United Artists' Corporation, a company of film stars, at the head of which are Mary Pickford, Charlie Chaplin, Douglas Fairbanks, and D. W. Griffith.

The resignation becomes effective on April 1. Forster will make New York City his headquarters and will be associated with William G. McAdoe, counsel for the United Artists' Corporation, who is in Los Angeles at present, his office being established there.

SELL "THE GREAT GAMBLE"

A. Alperstein, general manager of the Western Photoplays, Inc., announces that the sale of the production, "The Great Gamble," has already been disposed of. It was sold last week on the strength of the production. Sam Bernstein, Joseph A. Golden, the director of the serial in which Ann Luther and Charles Hutchison are the co-stars, has arranged in the South, where work is going full tilt on the production.

PAYS \$40,000 FOR EVERYWOMAN

The Famous-Players Laiky Corporation has acquired the rights to "Everywoman" at a price of \$40,000. They do not intend to place the picture in production for some time yet and the cast and director have not been selected. "Everywoman" was played on the legitimate stage successfully for many years.

UNIVERSAL MAKES PROMOTIONS

George B. Kahn has been promoted to the management of the export department of Universal, succeeding J. B. Hammond, who resigned. He has been Carl Laemmle's assistant for the last six years and is successful in his work. He has been with Universal for twelve years.

FILM FLASHES

HARRY A. HOOD, London representative of the Embassy Company, is in New York. This is his first visit to America in two years.

David G. Fletcher will leave for Florida this week to make another picture.

Iola Forrester is the co-star of "The Unwilling Hand."

Joe Forties has started directing Alice Joyce in "The Girl Without a Heart."

The United Pictures Corporation is leasing a new house organ called the "United Exhibition."

DR. FREDERICK SOBEL

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WM. McNALLY, 81 E. 125th St., New York

Edward Jose is planning to become an independent comedian of his work with Paramount.

Import Film Company has arrived in New York.

M. R. Lowenthal has resigned from the Liberty Club and will be the position of publicity man with Universal and started on his new job.

Henry Friedwald was fired last week for stealing clothes from the Coleman Motion Picture Theatre in the Bronx.

White, has changed his name to Henry O. Hall.

Katherine MacDonald will be Louis Bannister's new partner in the film.

Vitaphone has purchased the rights to "A Stitch in Time" from Oliver D. Bailey.

WIFE COSTS HIM \$10,000.38

Louis Sherwin's wife has cost him a \$10,000 a year job, according to an affidavit made by him last week in answer to her separation suit.

By her continual persecution of him and the mental distress her actions have caused him he has resigned his position as publicity promoter for the Goldwyn Pictures Corporation.

Harry O. Knoch filed the affidavit in opposition to Mrs. Sherwin's application for alimony and counsel.

Louis Sherwin became known as dramatic critic of the New York Globe, which position he left last Fall to accept a position on the Goldwyn staff at \$200 per week.

In his affidavit, Sherwin relates that his wife has been made intolerable by his home since the birth of his first child and that, because of that, he has broken under the strain and is unfit to perform his daily duties with the Goldwyn concern and has therefore tendered his resignation.

Mrs. Sherwin, through her attorney, John J. Whelan, asked for \$200 a week alimony and \$1,000 counsel fee, but the court cut the former to \$30 per week and the counsel fee to \$100.

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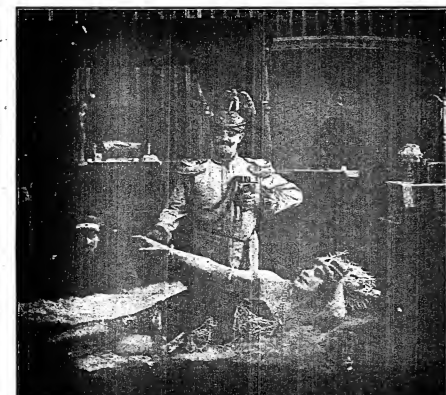
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MARCH 12, 1919

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THE NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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VOLUME XLVIII—No. 5
Price, Ten Cents, \$4.00 a Year

OUTDOOR AD. COMPANIES COMBINE

PRICE WAR IS POSSIBLE

An amalgamation of the two leading outdoor advertising concerns of New York was effected early this week through the purchase of a controlling interest in the stock of the O. J. Gude Company by E. H. Fulton, president of the Poster Advertising Company. Mr. Fulton is also president of the Van Beuren and New York Bill Posting Company, a subsidiary of the Poster Advertising Company.

The O. J. Gude Company control practically ninety-five per cent of the illuminated signs and posters advertising in New York, and the Van Beuren Company, with its affiliated interests, control a like portion of the billboards and poster advertising business in and around the metropolis. In outdoor advertising circles, the combination of the billboards and sign interests is looked upon as a move toward checking the inroads that A. J. Casack Company has been making as a business of the O. J. Gude Company in the theatrical as well as commercial field.

The Casack Company is the only big eastern concern operating in any extent in the outdoor field in New York at present, having itself absorbed one or two smaller concerns recently. Whether the combination will result in a price war between the Fulton-Gude-Bureau interests and the Casack concern is a matter of speculation just now on the part of many theatrical men, who are inclined to believe it will, while others state the price will be raised.

While commercial bill posting advertising rates took an upward jump on January 1st, least, theatrical rates remained stationary. The raising of the commercial rate from twenty-five to thirty dollars a month, per twenty-four sheet stand, for special locations, affected the large motion picture concerns who advertise rates, features, etc., before they are released. The same picture when shown in a theatre, however, is considered "theatrical" and the bills are posted at the Theatre rates, which is twenty-five cents a sheet per stand for each month the stand is used. Illuminated and printed sign advertising rates are computed according to location, a different figure being made for each theatre. These rates jump up one day, according to the law of supply and demand. As an instance of the instability of illuminated sign advertising rates, the sign atop a building situated in the neighborhood of Broadway and Fifth Street formerly brought a rental of \$50,000 a year to the O. J. Gude Co. The Casack Company secured the location some time ago and the same sign is now producing a rental of \$50,000 annually.

H. Fulton's interest in the purchase of the controlling interest in the O. J. Gude Company are A. M. Briggs, S. J. Hamilton, M. F. Redding and G. Ross. Fulton, who is the president of the affiliated companies, is the executor of the "Barney Kline" bequest, and is one of the first bill posting concerns in New York.

NEWMAN SUES MRS. CASTLE

Leo Newman, the ticket broker in the Fitzgerald Building, last week settled a suit he brought in the Municipal Court against Irene Castle, widow of the late Vernon Castle, the dancer, who was killed in an aeroplane accident last summer.

Newman, through his attorney, David Segal, alleged that Mrs. Castle owed him \$10 for tickets for the musical comedy, "The Sign of the Cross," which he produced March and August, 1917. Mrs. Castle, through her attorney, William Klein, filed a general denial to Newman's claim, but settled the case for \$10 at the suggestion of her attorney.

Newman is also plaintiff in a Supreme Court action brought against Dr. Daniel Daley, the osteopath, from whom Newman is seeking to recover \$2,500. In his complaint, filed by Casack Newman alleges that the osteopath induced him to invest \$5,000 in the purchase of 5,000 shares of the New Ray Cine Company stock. It is further alleged that Dr. Daley guaranteed Newman against loss from the transaction.

Several months after the stock was purchased in June, 1917, it was alleged that the company contracted to member of the sine company contracted to buy back the stock Newman had at the price of \$1.00 per share. Newman is seeking \$750 on account of the purchase price. Failing to receive the balance of the money, Newman is seeking to recover, and brought an action for its recovery against Dr. Daley, the alleged guarantor.

RAISE PRICES FOR "GOING UP"

When "Going Up" opens at the Bronx Opera House next Monday night, there will be an increase in the prices. Instead of the prevailing rates of 25 cents and 50 cents at the Wednesday matinee, 25, 50 and 75 cents for the Saturday matinee, 25 cents to \$1 during week nights, and 25 cents to \$1.50 on Saturday and holiday nights, the following will be the scale: Matinees—25 cents to 75 cents; week nights—25 cents to \$1.50. The usual Saturday and holiday matinee and evening prices will be in vogue during the entire week, according to this arrangement.

PLAYS TO \$5100 WEEK

Although business has been poor in the South for the last six weeks "When Dreams Come True," one of O'Connell and Tremie musical comedies, playing one night stands, wound up its business for the week by playing to a total of \$5,100.

Two performances of "The Sign of the Cross" yesterday netted the show \$1,091. On Monday, August, Ga. the show opened the week by taking in \$940, and on Wednesday, playing in Gaffney, N. C., where business has been off for some weeks played to \$733.

RE-WRITING "DARK ROSALEEN"

"Dark Rosaleen," the Irish home-coming play which David Belasco recently produced in Buffalo, is being rewritten and shown by the author, William H. Kane and W. H. Hespenthal, under Mr. Belasco's direction. Rehearsals of the new version are now in progress and the play, of the special season, will be re-launched presently in Washington, D. C., with the view of giving it a New York showing.

WILLIE EDELSTEIN RETURNING

LONDON, March 10.—Willie Edelstein, of the "Fulton" fame, will return to the United States on the 20th. He will arrive in New York on June 3.

THEATRE TAX LIKELY TO BE PERMANENT

MUST REPLACE LIQUOR REVENUE

WASHINGTON, March 10.—The present tax on admissions to theatres and all other places of amusement stands a good chance of being a permanent revenue and assuming a permanent source of revenue to the government. To be absolutely plain, there are many members of both houses who propose to honestly believe it should be made permanent.

This phase of the tax, to which theatre managers and patrons have given little, if any, consideration, was not the intention of the legislators when the impost was originally assessed, but is the result of the progress made by the prohibition movement which has become effective next July. The income received from the liquor business will also start on the downward path at that time and some other industry or industries will have to furnish Uncle Sam with the money he has been receiving from the brewers and distillers.

To make up this deficit in the income of Uncle Sam, the patrons of three industries or businesses are spoken of as especially fit, namely, the railroads, the amusement including motion pictures, and the automobile. During the week just passed much discussion of this phase of the matter has been heard and, when Congress convenes, it is not at all unlikely that a measure to carry what is at present a thought, will be prepared and put forward for consideration.

It was said at the hotels where Congressmen are found that the reason the amusement business was included was that everybody is convinced the public will say but little if the tax on their amusements becomes a permanent one because, if they want amusements they will have it no matter what the tax may be. This, to a certain extent, has been borne out since the tax was imposed, for business has never been so good in the history of the country and people now pay the tax without ever giving it a thought.

"HEADS I WIN" MEETS FIXING

STAMFORD, Conn., March 6.—"Heads I Win" presented at the sixteenth street theatre this week by "Steve" Lingard, will doubt be a better entertainment when the comedy is put through a series of much needed rehearsals. The players showed to the public a little because of their unfamiliarity with their lines.

The story of the play tells of a conspiracy to fix a prize fight for the benefit of a certain politician who is in the habit of looking around the conspirators hit upon the real girl.

SHERKWIN GETS NEW JOB

Louise Sherwin, former New York Globe dramatic critic, and for the last six months publicity man for the Goldwyn Company, will join The Mitchell Company, of which J. J. McCarthy, on April 1. Sherwin will be prominently featured in a new feature, "The Mystery of the Blue Room," which is a run in one of the Broadway houses.

LAMBS SELL "PASTURE"

CHARLESTOWN, N. H., Mar. 10.—The "Lamb's Pasture" here is a thing of the past, for by virtue of final transfer papers, the homestead in this town of the late Charles H. Hoyt, playwright, has passed to the ownership of the town.

Much interest has attached to the story of this property. At the death of Mr. Hoyt, November 30, 1908, it passed by bequest to the Lamb of New York, to be maintained as a "pasture for invalid Lambs." A succession of owners was provided, the next being the Actors' Fund of America. Mr. Hoyt's friend, Frank McKee, as a residuary legatee, had no interest. If both claims ceased to exist, the property might revert to the town of Charlestown, but with the curious provision in the will that the "income" from the property should be forever "expended in maintaining the main and side streets upon which my property fronts."

There came a time some years ago, when the Lamb began to look upon their interest as something of a white elephant. With Hoyt no longer there to enact the generous host, the place of the sheep was vacant, and of late, only a few disabled actors have benefited by it. The expense and upkeep increased, and the sheep business of the property was so discreditable to its owners and to the village that many attempts were made to buy the property, so that it might be improved. But the Lamb were dead to such advances.

Last summer, however, a change came over their councils, and it was decided to stop. After a few weeks of effort the town of Charlestown was able to purchase the will were secured, and then the final transfer took place. It is now the property of the town of Charlestown. If sold, the money will apparently constitute a fund, the income of which must be expended on the streets as provided in the Hoyt will forever.

QUESTIONED IN BANK CRASH

MINNEAPOLIS, Minn., March 6.—Worcester Stone, a popular stock actress on the Minneapolis stage, who is now touring here in the case of William H. Schaefer, the Minneapolis banker indicted for being instrumental in causing the crash of fourteen banks throughout the State. Miss Stone, who admitted her love for Schaefer, was brought to court by the present attorney, who had received information that the actress could give important information concerning the financial transactions of the indicted banker.

NEW BELASCO STAR COMING

Another Belasco star is in the Person of Bileen Huban, as about to appear on the theatrical horizon. Miss Huban attracted considerable attention when she was a member of the Irish Players and a few weeks ago she put her to the test as the heroine in "Dark Rosaleen," which she played in this play decided Belasco to add her to his list of stars and, within the next few weeks, she will be seen at the head of his company presenting a re-written version of the piece.

"COFFERHEAD" CLOSED SEASON

"The Coffinhead" closed in Detroit last Saturday night, after a successful run at the Detroit Opera House. The early closing of the John D. Williams show was due to the fact that the company was forced to return to New York in order to start rehearsals on Monday in "The Mystery of the Blue Room," which will appear shortly with his brother John.

London Referee Says That He Misused the Word "Beautiful" When He Applied It to "Friendly Enemies," at Washington, Opening One Year Ago

INCOME TAX, DUE THIS WEEK, WILL HIT THEATRE FOLK HARD

Cohan, Erlanger and Others Expected to Pay Amount Running Into Tens of Thousands. Six Per Cent. Imposit Trebles Amount Paid Last Year

The fact that everyone in the country who earns more than \$1,000 per year must file an income tax report next Saturday was a heavy blow to the theatre people, whose incomes considerable worry the first of the week, and, if you see anyone connected with the theatre wearing frocks that week you may rightly assign it to the fact that they have computed the amount which they will have to pay. Six per cent, with an additional one per cent on all over \$4,000 for personal incomes, runs up into a much larger sum than many persons expected.

George M. Cohan, it was stated early in the week, will have to pay for the neighborhood of \$75,000, and A. L. Erlanger a similar amount. David Warfield and Francis Wilson, both reputed to be very rich, would have to put their names to checks close to \$60,000, it was said. S. Z. Foll, who has been credited with clearing up over \$400,000 with his chain of theatres since the war was paid, will have to approach the Revenue Collector with a \$30,000 check in hand. E. D. Stahl, of Detroit, said to be the largest theatrical man in the country, will have to part with nearly the neighborhood of \$60,000 it was said.

Gus Hill, while he has little to say, has a big bankroll "salted" away, will have to come across to the government agents handsomely, it was reported, for the companies having done exceptionally well on the road this season. "Somebody really tried to keep the money that he made during this last season and would be well satisfied with a quarter of it."

Other producers who will be hard hit by the six per cent impost are A. H. Woods, Arthur H. Woods, John R. Elliott and Gert, John L. Golden, J. S. Lee and Shubert, Winthrop Ames, Sam R. Hays, Harry E. Hays and others.

Among the performers, legitimate, vaudeville and film, who will have to be reformed when they see the amount they will have to pay are Mrs. Fiske, De Wolfe Hopper, William Collins, Edith Barrymore, Jane Cowl, Patty Arducci, Douglas Fairbanks, Mary Pickford, Leo Dittichstein, Sam Bernard, Fred Stone, Charles Chaplin, Ned Burman, and others.

Playwrights who will be affected to a large extent are Sam Shipman, Max Marston, Mark Swan, Aaron Hoffman, Richard Crothers, Roi Cooper McGuires and others.

WILL RESUME CAMP CIRCUIT

Spalding and Berkowitz Orpheum Circuit Company, which has been here for a week, will after a nine-month tour of Western camps, playing musical shows and farces with music, will resume play. The company will open in a new musical comedy, "The Twelve Weeks' Tour."

The following are the principals in the company: Cyrena White, and Miss Williams, Gertrude Williams, Geraldine Wood, Mildred Warren, Jess Williamson, Guy Douglas, Ethel Lyell and Max Wiseman. Gus Hemple has been engaged as musical director.

CARUSO AND WIFE REMARRY

Enrico Caruso and Dorothy Park Benjamin, to whom he was married last year, went through the marriage ceremony for the second time last week. The ceremony was held in St. Patrick's Cathedral, and was performed to meet the requirements of the Catholic faith. At the time the first wedding was held, Aug. 20, 1918, Miss Benjamin was not a Catholic and the ceremony was held in the Marble College Church. Before the second marriage the bride was formally received into the Catholic Church and they were married by Father Martin.

TO SEE COHAN PLAY

"A Prince There Was" will be presented for soldiers and sailors free of charge at the Geo. M. Cohan Theatre next Sunday. The performance will be held under the auspices of the Stage Women's War Relief.

WILL WELCOME THE 17TH

A benefit to raise a fund to extend a furlough welcome and entertainment for the returning soldiers of the 17th is being managed by Marie Dressler. The show will be held on March 16 at the Hippodrome.

ELSIE JANIS TO RETURN IN MAY

LONDON, March 8.—Elsie Janis will return to America some time in May for a stay of two months. Following her trip in the United States she will go to Paris to make her initial bow in that city.

BILL HITS VAUDE HOUSES

ALBANY, N. Y., March 7.—The new theatre bill, recently introduced in the State Legislature, came up in committee this week, and in its present form it is likely to bring a storm of protest from New York City vaudeville houses, which are particularly affected. The object of the bill, as introduced by Assemblyman Peter J. Hendon, is to prevent any manager from advertising the appearance of a vaudeville individual unless that individual appears at the performance advertised. It makes it a misdemeanor "for any theatre, vaudeville place of amusement, advertising a vaudeville program to give during the same performance, to repeat any one act or number of such program without having given all other acts or numbers on such program during one performance."

GRACE GEORGE PLAY OPENS WELL

DETROIT, Mich., March 10.—Mark W. Reed's three-act comedy, "She Wound and She Did," was given its first representation last night at the Shubert-Garrick last night with Grace George as the heroine of the fable.

The story dealt with one Frances NeSmith, a high strung young woman of society in a progressive American city, who, to ease her injured feelings over a failure to make an easy shot, muzzes up the hallowed eighth green of the local golf club, for which she is promptly expelled by the committee, without being given a chance to tell her side of the story. She sets out to undo the work of the committee and secure her reinstatement. Being decidedly outspoken, she promptly puts her opponents and most of her friends at odds and there are all sorts of complications.

"The Wound and She Did" is satirical comedy of a well worth while type. Mr. Reed gives an intensely human and altogether humorous insight into the workings of some feminine minds, that tickles the ribalities without leaving resentment on the part even of those at whom his shafts are directed. The fable is slight in texture, but it has been handled with a skill that keeps interest unbroken.

William A. Brady, who was present at the premiere, has dressed the production in excellent taste. Miss NeSmith, as the heroine who was determined to move heaven and earth to gain her ends, dominated every scene with her accustomed skill. To-night's performance was a distinct triumph for her. Lending wholly adequate support were Cora Witherspoon, Geo. McQuarrie, John Cromwell, Howard Arnold, Russell Davis, Walter Hingham, John Stokes, William Bailey, Ned Burman, May Collins, Fred Benson, Maud Stover, John Fleming and Ann Warwick.

MOROCCO HAS NEW FARCE

"What's Your Number," a new farce comedy, will be produced in the near future by Oliver Morocco. The show will open in Los Angeles and, if successful, there, will come to New York or Chicago.

NEW CHATTERBOX SHOW LIKED

BALTIMORE, Md., March 10.—At Ford's, this week, Ruth Chatterbox is appearing in a comedy, "The Merry Month of May," by George S. Kaufman, under the direction of Henry Miller.

The show, which is a merry little comedy, full of love and laughter. The three acts are all staged in the same style, the scenery being in Washington, a quaint old house, with a garden, a balcony and the portraits of a former master and mistress.

The present owner, Senator Baldwin, of Arizona, is a newcomer, having been married in 1918, and is a man with social aspirations and a great fondness for a second term in the Senate and the husband of the fascinating Mrs. Langley.

His daughter, Judith, is quite a belle in Washington society, and is in doubt as to which of her many suitors she most admires. Having made up her mind to marry one and not being able to decide just which it shall be, she promises a definite answer to three—a Congressman, a "dude" in the opinion of her father's newspaper, and a sailor boy, on her twentieth birthday.

Ruth Chatterbox, as Judith, is charming with her adorable little mannerisms and dainty tricks, and she certainly leads her suitors a merry dance. Frances Renale, as Tod Muirgrave, the Arizona ranchman, does some fine acting, while Tim Murphy, as Senator Baldwin, is excellent. Sydney Booth, as Congressman Humphrey, and Charles Towbridge, as Courtney Hiss, the cousin of the senator, are also good. The attractive young widow, Lawrence Adinger, as Jennifer, the old colored butler, acquires the name of the antique, all take their parts splendidly. Frances Adinger, as Fud, the younger daughter of the senator, is also excellent.

The play met with continuous applause and was in an uproar most of the time to-night. It is added by the fact that no time is supposed to elapse during the intermissions and the curtain goes up on the second act when the players are discovered in exactly the positions in which they were when it went down on the first.

HARRISBURG RESTORES CABARETS

HARRISBURG, Pa., March 6.—Cabarets are rapidly coming into vogue in this city again since the opening of the Penn-Harris, a \$100,000 hotel a few months ago. At the opening the first cabaret seen here in years was presented. At present, New Landrum is singing, and the Meyer-Davis orchestra plays for dancing. The Hotel Columbia is following and recently engaged an orchestra. Several other of the local houses are intending to take the same step.

ORGANIZE "UNCLE TOM" SHOW

New York, March 6.—Yerkes Theater and Harry S. Kelley have entered the tent show field by putting out a new "Uncle Tom's Cabin" company. The show is not being put into shape at the company's winter quarters and will open in this city on April 23.

W. H. Quinette will have charge of the advance, as general agent, while Frederick F. McLean has been engaged to stage the show. Thirty-five acts will be composed the organization.

SPANIARDS TO HAVE HOUSE

NEW ORLEANS, La., March 8.—The 8,000 Spanish speaking people of this city will soon have a Spanish theatre of their own to attend.

Cloe Lopez, a prominent South American and Latin actress, has organized the movement. He intends to have comedies and dramas written by the modern Spanish dramatists, and stage them in Spanish, mainly to give the beginners in the language a better chance to learn it.

PLAN FIRST BALL GAME

A number of ball players from the songwriters is being arranged by Dick Jay for Sunday, April 13, at the Polo Grounds. The game will be played in the afternoon and will give a concert at the same time.

SPIEGEL HAS NEW PIECE

"Something Doing" is the title of a new musical play which will be produced by Max Spiegel. The book and lyrics are by Frank Mandel and Harry Carroll has written the music.

MARJORIE RAMBEAU MARRIES

Marjorie Rambeau and Hugh Dillman McGeeher, her husband, were married last week, they went down to the Municipal Building last week and were quietly married by Deputy City Clerk Michael J. Cruise performing the ceremony.

Miss Rambeau was formerly married to Will Hefauke, or, as he is known of stage, Charles W. McLaughlin. They were divorced September 24, 1917, after five years of married life.

Mudler, Stern and Phillips

They have a New Singing Act

FIGHT AMERICAN INVASION OF ENGLISH HALLS

BRITISH ACTORS AROUSED

LONDON, Eng., March 10.—English performers are up in arms against the threatened influx of American acts into British music halls. The artists have the backing of the Variety Artists' Federation, and it promises to be a "war to the knife," for the English performer is not going to stand idly by and have the bread and butter taken literally out of his mouth.

There is no doubt but that the agent is the man to blame for the condition which threatens. He was necessarily inactive while the war was on, but the moment the truce was signed, he renewed his activity and his importations to this country have grown to an alarming extent in the last four months.

The sending of American entertainers to France to amuse the English soldier has led the English agent to the extent that he only had to cross the channel to secure contracts. That he followed this course is undoubtedly true, for numerous performers, when they had finished their tour in the "trenches" came to England and are now playing our halls. Many more have been brought directly from the front, where they were being contracted for through the American representatives of English agencies.

Shaffer, whose English artist realizes that there must always be an interchange of artists between Great Britain and the United States, but that there are already in this country a large number of artists of which are American, for every British act abroad.

This, in itself, is sufficient to place the English artist on his guard, for while the demobilization of the forces, there are hundreds of artists returning weekly, and at the present time there are in this country twice as many acts as can be employed in one year. And, other words, if every act here were given work, no one act could play more than 26 weeks in a given season.

The enormous business being done by music halls throughout the country is a temptation to the agents to play artists who are not given the same salaries as American artists is a temptation they can not be expected to resist.

ARDATH HAS NEW ACT
Fred Ardath has a new act playing the Palace, States Island, the first half of this week. It then comes to the Greenpoint and the Fifth Avenue.

The act was written by Ardath. The musical numbers were provided by Wallie Brooks, who staged the act. Ten people are included in the act. The four principals being J. Ellis Kirkham, Harry Warner, Muriel Day and Dorothy Newmark.

FILES CLAIM AGAINST LA MONT
Max Lambé has requested the N. Y. A. to collect a salary balance which he is owed to him by Bert La Mont, the producer. Lambé asserts that he has played in one of La Mont's acts for a period of time and La Mont paid him all that was coming to him, excepting the sum in dispute. The N. Y. A. complaint board has asked La Mont to furnish them with his side of the affair.

QUICKLY BOOKING ANOTHER
BOSTON, Mar. 9.—The new Olympia, at Lowell, Mass., will be booked by the N. Y. A. for the first time. The show will run during each half in addition to motion pictures.

"TOUCHES" FATHER-IN-LAW

Arthur Horwitz, the booking agent in the Putnam Building who recently filed a petition for bankruptcy, has been ordered before Referee McGrane O'Connell last week when asked how he earned a living replied "I found it out by touching every little while."

He also testified that, together with his wife and child, he lived at the time at the home of his wife's parents, Mr. and Mrs. M. S. Livingston.

Horwitz shed some light on the manner in which the business of Arthur J. Horwitz, Inc. of which he is the active head, is conducted. He said he was employed by the corporation and was a director up to the time of the filing of the petition. He said the corporation had no money and therefore, he drew no salary.

"When the corporation started I drew money from it. That was about eight or nine years ago," he testified. "But business went to the bad, and the directors pulled out and the corporation has been dying a natural death, slow but sure."

Horwitz testified that the controlling interests in the corporation were Frank A. Wade, of Lawrence, Kan.; J. Magann and Fred Marlow, of Boston. He stated that these in the office of Arthur J. Horwitz, Inc., besides himself, who attend to the booking of acts, are Eva Horwitz, and her husband, and a man named Hyman Shaffer.

Shaffer, whom Horwitz described as "the boy" afterwards, stating that his age is "25 or 26," receives a weekly salary of \$250, from the grounds on which he is a stenographer (presumably Miss Horwitz) gets \$20.

In a conclusion, Horwitz testified, in answer to a question by his attorney, Harry Sacks Hochheimer, concerning his losses last year.

"I lost close to \$6,500 in the soap business," he said, "and several hundred dollars in a tropical company, trying to sell stock."

The examination of Horwitz before the referee was held at the New York State Bar, attorneys for the trustee, Bernard H. Sandler.

SAYS EX-PARTNER LIFTED DANCE

William Dooley, of Wm. and Ted Dooley, has filed a complaint with the N. Y. A. against Eddie Nelson and Dell Chalk, in which he alleges that a certain burlesque dancer, who was employed by the dance, in the latter act, is his property. The dance, according to Dooley, was done by him with Nelson and Chalk, and the dance, in the new white he was trained up with Eddie Nelson. The N. Y. A. is investigating.

ARDELL RETURNING TO VAUDE

Franklin Ardell will not go on tour with "The Crowded Hour" when the show leaves the Selwyn Theatre on March 13, having arranged to go into vaudeville. He will appear in his former vaudeville vehicle, comedy sketch showing the funny side of the real estate business, and will appear in the "Foolish" on March 14. The Harry Weber office is handling the act.

ACTS GET ORPHEUM ROUTES

Muriel Worth has been booked by the Orpheum Circuit, opening at Memphis last week. Other acts receiving full Orpheum routes last week were Frank Dobson and Company, presenting "The Sirens," opening in Chicago April 1; "The Rocklows," a "Follies" musical comedy, opening March 15 in Duluth, and Beadie Rempel, opening in Chicago next week.

SAYS KUTNER IS USING GAG

Ed Lowry has filed a complaint against Sam Kutner, of the "New York World," in which he states that Kutner is using a gag in the above mentioned act that he had used in his act in New York City. The N. Y. A. will deliver its verdict on the controversy this week and determine who is entitled to the performing rights.

CONTEST OVER KEITH WILL WITHDRAWN

DOCUMENT ADMITTED TO PROBATE

BOSTON, March 10.—The notice of a contest over the will of the late A. Paul Keith was withdrawn today and the will admitted to probate by Judge Francis in the Probate court here. The will disposes of an estate said to total more than \$400,000, which was divided equally between Cardinal O'Connell of Boston and Harvard University. Many friends associated with the deceased and his late father in the theatrical enterprises which they controlled, were also beneficiaries.

The notice to contest the will was filed January 10 by Thomas Branley, an uncle of the deceased, of Canton, County Mayo, Ireland. In the petition asking for the allowance of the will the next of kin named were Mrs. Martha Washington Branley, of Boston, and Thomas Branley. Mrs. Stevens was given \$60,000 by the terms of the will, but Branley was given nothing.

Frank P. Harrison, William H. Harrison, and John G. Higgins, who had joined Branley in his effort to break the will, in filing his notice of contest, Branley did not state the grounds on which he proposed to break the will. No announcement was made as to whether a contest was arranged with the contestants.

CHARGES LEFT OF SPECIALTY

Emma Earle, in a complaint filed with the N. Y. A. on Saturday, asserts that Al Hamilton played on the same bill with her for two weeks in New York, during the course of the engagement, gained a knowledge of a certain "old lady specialty," which complaint has been performed in vaudeville for years. Since the engagement referred to, Miss Earle declares that her "old lady specialty" has become a part of the Hamilton act, and as a consequence, of the alleged lifting procedure, has requested the N. Y. A. to lead upon Miss Hamilton to cut the material in question out of her act forthwith.

WILLIAMS OPENS MARCH 17

Mert Williams opens at the Colonial on March 17, with two weeks of Keith time in and around New York to follow. He will continue as a principal in the "Midnight Frolic" at his vaudeville act, but he arranged that he will be able to appear nightly as usual in the Ziegfeld show on the New Amsterdam Road.

MEYERLEED TO GO ABROAD

Los Angeles, March 6.—George Meyerfeld, Jr., president of the Orpheum Circuit, will sail for Europe within the next two weeks for a tour of inspection over the foreign field for novelties. He will remain abroad for three months or more, dividing his time about equally between London and Paris.

WEBER OUT AFTER MATERIAL

Harry Weber is due back in New York on Wednesday following a three weeks' tour in the new musical comedy, "The Middle of the Road." Weber is understood to have dug up several likely looking embryo acts which he will secure savings for in the big time house.

FORM NEW TWO-ACT

Genevieve Houghton, formerly of Lord (Johnny) and Houghton, and Billy Sully, of the Sully Family, have teamed up in a new duo act, which will be ready to go on next week. They will be known as Houghton and Sully.

SAY ACT LIFTED THEIR GAGS

Dickinson and Deagan have filed a complaint with the N. Y. A. Complaint Bureau, in which they claim that I. P. Reed and Blondell are infringing on several lines in their act. Among the jokers which Dickinson and Deagan claim La Fosse and Blondell have lifted from them are, "I don't swear, but I know the words," "I don't know, but I know the words," and "You're more than eight years old."

The lines in question are alleged to have been used by Dickinson and Deagan for the last eight years. The N. Y. A. is looking into the complaint.

MAXWELL REVIVES "FIRE CHIEF"

Joe Maxwell has revived his old act, "The Fire Chief," which he supported by a singing company, will soon show it in the local houses. The act is being rehearsed and brought up to date in the wood department and Eugene Walters is supplying some new dialogue. Maxwell will be seen in his old role of the Chief, and the act will be ready to open within the next week.

"The Fire Chief," one of the best of the many Maxwell acts, was for years a standard attraction in the vaudeville circuit, and has been played all of the country's leading houses.

EASTMAN ACT EXPANDED

The singing and dancing act presented by Gretchen Eastman and two male assistants at one of the Proctor houses a couple of weeks ago, has been expanded into a more deftly revised and, after certain alterations, will be ready to open in the city in a trial in the suburbs. John G. Higgins, the dancer and one or two others, will be added to the act, which is now being rehearsed. The singing juvenile, who has such a good impression in the act as original, will be retained and given greater opportunity.

A. AND H. OPEN NEW HOUSE

Samson and Hippodrome, a new vaudeville house, was opened here last week. It seats 2,000 and has standing room for many more. Two hundred thousand dollars was expended in building the structure, which was erected by a group of prominent business men of San Jose, headed by T. S. Montgomery, president of the Garden City Bank & Trust Company. Ackerman and Harris will conduct the theatre, which will be included on the Hippodrome circuit.

HAS NEW MUSICAL ACT

Libby Blondell, who appeared in burlesque until last season, when she left to appear in a musical stock company at Camp Mills, L. I., is rehearsing a new musical act designed for vaudeville called "The Bridesmaid," in which she will be featured. There are to be nine people in the act besides Miss Blondell, the other principals being Al Findlay and Homer Dennis. The latter was recently in the cast of "The Eyes of Youth." The act is scheduled to open next Monday.

CLAIMS BILLING INFRINGEMENT

Du Pils registered a complaint against Topey and Norman with N. Y. A. last week, in which he alleges that the latter act is making a promise, which constitutes an infringement on the underline that he (Du Pils) has been identified with since 1914. Du Pils' billing is "You know what I mean," and Topey and Norman's is claimed by Du Pils to be "You know what I mean." The complaint board will take up the question of priority during the week.

"POP" DE COSTA INURED

"Pop" De Costa, father of Harry De Costa, the song writer, now with George M. Cohan, was severely injured on Wednesday night after being hit by an automobile.

PALACE

With Rock and White, the Dunesen Sisters, Milo, and the United States Navy Jazz Band on the bill, the Palace tonight offers a big feature of the program and song hits galore were registered at the Monday afternoon performance.

Ben Bayer, with his comely biceps smashed into the spotlight, and the Dunesen Sisters, who sang the popular tunes, were a big feature of the program and song hits galore were registered at the Monday afternoon performance. After getting his wheel back on the stage, he did a bit of clever riding, which was much appreciated. A woman assistant does some good riding also.

Seabury and Shamus, with some new dances, attractive costuming and artistic stage setting scored well in the third spot. They are the best position in the act, the principals of which are dancers possessing talent way out of the ordinary, and with the exception of the offering, the bill will improve greatly. Seabury sings during Miss Shaw's costume changes, and is not of the best. But that does not excuse his slovenly manner of singing or his haphazard technique.

Milo, with his surprise entrance, his appealing falsetto voice and cleverly set in the middle of the acts of the first part. Another ballad in place of the "Glad" number would help greatly, and his change the act would be exceptionally good.

The United States Navy Jazz Band, just back from France, closed the first part with a bang. Popular and classical numbers were rendered with tremendous enthusiasm. The big applause hit of the show was scored by this remarkable organization.

Wright and Dietrich, also recently back from the war zone, opened after intermission and rendered a half dozen of the songs with which they entertained the fighting boys in the trenches. The offering was a hit, the "Bells of Peace" song at the finish being particularly fine.

Marie Nordstrom, singing and dancing act, "Let's Pretend" has introduced some new material which has lifted the act from the middle of the bill to the very front division. The millinery number is still used for the opening, but from that point on all is new and of the best. The act's finish is a gem.

Rock and White had a big welcome awaiting them when they opened after intermission, barring a lack of the big song hits which Miss White rendered last week. They are entering all the way. Some of the best bits which they did in their previous vaudeville engagements, particularly the Chinese song for the opening, and the old bachelier number done by Rock, are retained, and the balance of the act is new and clever. Miss White sang Scotch songs, one a "Garland" number, and the other a song about "Whod I Care." A well rendered and cleverly sung Scotch song was well received and was followed by a piano solo by a colored accompanist, who played a bit of the piano. Miss White made a costume change, and returned to do their familiar dancing. Miss White did a bit of clever riding, which got a big hand, and the act closed to big applause.

The Dunesen Sisters, on next to closing, found no difficulty in scoring a hit in the late spot and did exceptionally well. The new song of new songs, "The Love of their favorite, scored strongly.

The Yip Yip Yaphankers, the soldier acrobatic act, closed the show. W. V.

VAUDEVILLE REVIEWS

COLONIAL

The pictures opened and were followed by Howard's Spectacle, an animal act that was well put on and contained a number of thrilling feats performed by horses, dogs, and a monkey. Mr. and Mrs. Howard put the animal actors through a number of stunts without the aid of a whip and surely deserve credit for the fine grooming of the animals.

Parish and Fern opened with comedy idea by singing a few lines of a song then a dance followed by another line and the number was topped off with an acrobatic dance. The novelty is there, but not properly worked out. Their acrobatic, dancing and balancing is extremely well accomplished, but why Parish attempts to put on a comedy song is a mystery, probably to show his versatility, but this number convinced the spectators that he should restrict to his line of work. A few gag tricks to his line of work. A few gag tricks to his line of work. A few gag tricks to his line of work.

"In the Dark," a mysterious melodrama with seven people in the cast held attention throughout. Circumstantial evidence is the theme and the supposed murderer employed to convince the judge that the case he is to try in the morning is easily the most mysterious of the century. A man in a suit and a woman in a dress played the comedy and read the lines well.

Rud Howe could have remained on view for as long as the audience relished every moment the singing comedienne was on view. Opening with a song, the comedienne in which she "mugged" throughout she had them with her from the start and singing and dancing. The comedienne was heard. "America Never Took Water" heard for the first time at this house was riot and Miss Rose began off after making a speech.

Myers and Noon offered a dancing act with expensive stage settings that failed to interest. Moon is only a fair dancer and his singing voice is far from melodious. Miss Myers did not seem to get in stride and appeared nervous. The act is still in need of reconstruction especially in the matter of the dancing. Grant McKay assisted at the piano, playing fairly well.

Harry and Anna Seymour appeared after intermission and had quite a hard time at the start, but managed to score one of the best of the show. The comedienne, Miss Seymour, is an excellent comedienne who knows the art of comedy and can capture the audience's attention.

George White and his quartette of dancers are favorites at this house and are raring up. The quartette is a very clever dancer and is a showman who can teach many of his acts by his line. "The Doctor Who" scored solidly and a new finish, an Egyptian dance in rag-time with "shimmer" and "glitter" was remarkable. The quartette danced the latest known dance, the "kiss-kiss" dance. White told the audience that only last night he witnessed the dance for the first time and it was remarkable how he so faithfully uncovered the intricate steps.

"Frank" Fay opened with a new comedy song and a bit of clever riding. The comedienne, Mrs. Jones who wants to go out with her husband because Mr. Wilson is always in the way, was a hit. The act was delivered in showman-like manner scoring a huge hit.

Alfred and Jane Band closed the show and the house almost remained intact while the sailor boys dealt out the act of class and Jane brand to the satisfaction of all. J. D.

RIVERSIDE

The Girl in the Air opened the show and with some well selected songs rendered from the "Rainbow" contrived to swing the act out over the heads of the audience started the show off well.

George and Paul Hickman found even the early number two spot a hard one and much of their material missed fire. The men presented a blackface comedy act, some of the material of which is new and good yet for some reason failed to score. The burlesque stage bit is good and was well worked out and in a later position would doubtless have gone much better.

Earl Egan, with his handsome and well trained dogs did well and received a big hand at the act's finish. The dogs worked with excellent enjoyment that the turn is a pleasant one from beginning to end.

Sailor Rully has made a number of changes in his song repertoire since playing at the Palace and with one exception, the new songs have added nothing to the value of the act. The opening number, "Ten Day's Leave" song is good, and started the act off well, but the following songs were not so successful.

"Bring Back Those Wonderful Days," did not interest the audience. The comedienne, who was singing and dancing, was not so successful. The comedienne, who was singing and dancing, was not so successful.

Yvette Ruge, billed as a prima donna sang a repertoire of popular and semi-classical songs, and her singing was of exceptional quality which won her heretofore by the score. In spite of Miss Ruge's occasional vocal errors, she is a real singer and her singing art is well known to the house. The voice is badly placed and instead of being focused in the forward part of the mouth is inclined to be directed to the back of the head. The beauty of the tones in the top register. Consistent work with the voice, and with all this, the act of holding the big audience in until the very finish.

Miss Ruge's accompaniments were well rendered by Alfred and Jane Band. Herman Timberg, and his dancing girl, violinists, closed the show, and the main attraction of the act was the dancing of holding the big audience in until the very finish.

W. V.

ORPHEUM

Leo Zarrell and company followed the new films, which, contrary to the usual custom at this house, was flashed upon the screen before the show. The show was a series of hand-to-hand lifts, whirling and other strength testing feats and fully lived up to the billing. The show was a series of hand-to-hand lifts, whirling and other strength testing feats and fully lived up to the billing.

McIntosh and his three Musical Maids found the same position as sailing and registered a hit of good music. Before a special drop bearing the inscription "Musical Maids' Musical Maids," which no one understood, the three girls started with some clever work upon the drum. McIntosh followed with the bagpipes and one of the young ladies did a Scotch dance. Following this number, the drop was raised, disclosing a special setting in three and showing the other two girls, one of them playing the violin and the other singing a Scotch song. This selection was not very well done, the singing voice being weak, and it required a powerful voice to sing above the Orpheum orchestra. A peasant melody was rendered by the three girls on violinist at the piano and McIntosh playing the corset. The girl who had previously done the violin, one of them playing the violin and the other singing a Scotch song. This selection was not very well done, the singing voice being weak, and it required a powerful voice to sing above the Orpheum orchestra.

A peasant melody was rendered by the three girls on violinist at the piano and McIntosh playing the corset. The girl who had previously done the violin, one of them playing the violin and the other singing a Scotch song. This selection was not very well done, the singing voice being weak, and it required a powerful voice to sing above the Orpheum orchestra.

J. C. Nugent, assisted by Julie York, presented a sketch entitled "The Lobby" in which the comedienne, who was singing and dancing, was not so successful. The comedienne, who was singing and dancing, was not so successful.

Fred Whitehead and Marie Ireland, assisted by the comedienne, who was singing and dancing, was not so successful. The comedienne, who was singing and dancing, was not so successful.

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ROYAL

Owing to the illness of one of the members of the Lew and Company, the act did not appear and a slight change was made in the program with Richards, who was to have opened the show, put down to doisting position, Selma Brats filling in on the initial spot and Princess Rajah added in third position, which Welch was to have filled.

Selma Brats started with some ordinary juggling with a hat, umbrellas and ball, and then went into the more difficult part of her offering, which consisted of a number of balancing and juggling stunts with some new apparatus. She was assisted by a young man, in bell-hop position, who helped her by bringing the apparatus on stage, and did an acrobatic stunt that received a big hand.

Deiro started with a classical selection from which he went into a few fast numbers. The jazz section of his playing scored the most applause. Deiro is an artist and makes it a pleasure to watch his nimble fingers.

Princess Rajah, assisted by a man and woman who are not billed, rendered two interpretative dances that scored. Her first dance took the audience by surprise, for besides using an unusual setting, and in the dance spreading rose petals, she included an under the table act, to the effect of the offering. In this number her two assistants struck attitudes while she danced and came down to the stage at the end of the offering. Her second number she executed alone, using another setting. The number was a child's play, with her teeth while she danced, and did some sensational work in the dance, which sent the house to a big roar.

Olsen and Johnson proved to be the laughing hit of the first half. The boys are a head and toe musical duo, and play in a clean, neat manner, that goes over with a punch. They started with a telephone bit, "Hello, hello," which was a child's play, delivered in such manner as to win the boys instant favor. Johnson showed himself to be a capable jazz pianist; while Olsen, besides having a pleasing voice, displayed ability on the violin.

Emma Curas, assisted by J. Walter Leopold at the piano, closed the first half, and despite the fact that intermission followed, they were not untroubled to leave without a few words by Miss Curas, who made a very neat speech. Her songs were rendered in a manner that scored, and her prohibition party proved a laughing hit. Leopold assisted capably at the piano and also did well in his solo and his numbers with Miss Curas. In the dance which closed the offering, although given for comic purposes, they displayed ability.

George Jesse started the second half and set a fast pace which he maintained all through his act. In this Jesse's home borough, and he found many friends waiting for him, and made many new ones. It is not to be continually referred to as an opening remark, which is a request for mustard on showing a frankfurter and a roll. Jesse has no such a vehicle for some time, and most of the people here have seen him before, but that did not in all detract from the good impression he made. The telephone bit is clever and his movie scenario bit proved to be a real hit at a farce.

Sally Fisher and a company of four men and one woman offered "The Choir Rehearsal," which was written for her by Clara Kummer. The playlet is well presented and the few songs that are rendered are well sung.

Mullen and Coogan followed with an offering that was only called an offering. It is nothing but a series of foolishness gathered into one dish and served as a main course.

Richards closed the show with a number of character and interpretative dances. A very good number of the crowd and ranks well with others in his line.

G. J. H.

VAUDEVILLE REVIEWS

(Continued from page 9 on 11 and 25)

ALHAMBRA

Davis and Pello, two very skillful gymnasts, in number one position, won a pronounced success at the Monday afternoon performance. The boys are heavily built, and very muscular, and present a routine of hand lifts and hand stands that includes only the more difficult feats in this line.

Walter Clinton and Julia Rooney presented their "After Dark" act, and scored their usual big hit. They opened with a song and went into a dance. Then Miss Rooney gave an interesting and well known Pat dancing, and her efforts brought applause that made the house fairly ring. Clinton followed with a song and was joined by Miss Rooney for another song and dance. An encore brought them out for another vocal effort with singing.

This is an act that always wins favor. Miss Rooney has a most pleasing personality and she and her partner are capital dancers.

Owen McGivney presented his skit "Bill Sikes," which is a very good dramatic episode from Dickens, and is all that he calls it. McGivney is one of our very best comedians, and his changes from one character to another are made with lightning-like rapidity. He was assisted by a piano solo, and by Nancy, Bill and Fagin, appearing twice in the two first mentioned and three times in the last mentioned. McGivney is a remarkable and received its full share of approval.

Following the mimic, resped a whirlwind of applause, and was called upon to take an encore. Her first impersonation was of Leonard in one of his song and dance hits. This she followed with one of Frances White, Al Johnson, Nan Palger and Henry (Squid) and so on. For her recall she gave an imitation of Bernard Granville, in one of his dances.

That good duo, John Hyams and Lella McIntyre, closed the first half of the bill with their well styled model playlet "May-bloom." The sketch ranks as one of the best in vaudeville and is also one of the best acted. Hyams and Miss McIntyre are not only talented players, but they are also a pleasing personality and the manner in which they put their material over wins the stand as a model for many a day.

Felix Bernard and Jack Duffy, in a song and piano act, were among the big applause getters of the show. With Bernard at the piano, Duffy sang four numbers, his partner assisting in one of them. Bernard also played a piano solo and proved to be an adept pianist. Duffy has a winning personality and the knack of getting the most possible out of a song. All of his numbers went over with a bang. For an encore the boys danced and Bernard proved himself to be very clever in this line also. They were so well liked that, after their encore, they were recalled several times for another song.

Those clever dancers Wallace Bradley and Grace Ardine presented "Bill of Song and Dance," in which they were assisted by a Chinese pianist. They opened with a song and then went into a dance, a change to Chinese costumes they gave another song and dance, and Miss Ardine followed with a piano solo, after which a Spanish song and dance was given. For an encore, they gave a song and dance.

Joe Toney and Ann Norman, in "You Know What I Mean," scored the laughing hit of the second half. They were well known and won laughs for everything they did.

Loyleine closed the show with a series of tableaux, closed the show and held the audience seated.

E. W.

FIFTH AVENUE

Tiny Kiline started with a sort of Oriental sword dance and followed by doing another dance while holding a chair in her teeth. The latter was a well executed nicely, the performer showing little sign of exertion. Some more work with the sword was followed by some work on a whirling trapeze. Tiny Kiline is a finished performer and goes through with her routine in businesslike fashion. At this show, the second spot was an easy one for her.

Phina and Harts, magicians, did a number of tricks, but some of them did not go very well. He started with the old disappearing egg trick—one which is well known to amateurs. The third trick was better, but the card trick, in which he used a plate, was a poor one, and many in the audience saw what his method was. One stunt with a glass of water and a coin did not go at all. Waters stopping short in the middle of the trick and going on with the next one. The only trick which was really good was the one in which he discovered the dollar bills in the lemon, and that is by no means a novelty.

Phina and Harts deserved a big applause with a song and dance offering. She is assisted by three young and clever girls, and the act is well received as though she was about six years old. Phina started with a blues number. A ballad was then followed by a song and dance, which was a full-dress suit. A girl in an eccentric costume, then rendered a comedy selection which was well received. The act, as a whole, was a pleasing one, and the manner in which she was sending it over to a round of hearty applause. The act was well received, and the dancing finish served to make the offering one of the hits of the bill.

Collins and Hart were a scream from the start and drew laugh after laugh by their funny antics. Their appearance in itself was good for a laugh and a few stunts, some dancing and slapstick comedy, all done in one, went over well. Following this, they gave a song and dance, and three they did their burlesque on magicians and scrotes.

Dora Hillen, assisted by a male pianist, sang a hodge of classical numbers, and included a popular ballad. She did all of her work in a clear and pleasing voice, which, combined with her excellent enunciation and interpretation made it thoroughly enjoyable. There was a piano solo included, however, which did not fit into the act at all, the player rendering a heavy selection that was out of place.

One selection from "Rigoletto" was especially well done by Miss Hilson.

"Dangerous Dan McDoer" is a musical playlet, was presented by a cast of six men and three women. It will be fully recalled that this was the last time that Jimmy Hussey, assisted by Ralph Worley, presented his soldier act. "Somebody Loves Me" was one of the hits of the bill. Worley was excellent in the role of the straight and Hussey did his part well. The act was a clever character impersonation. Hussey has few if any superiors in vaudeville. His dialect is well rendered, and his manner is one that makes the crowd laugh, and the way in which he sings his parodies in keeping that the act is a most successful one. In the offering enables Hussey to use his talents to best advantage.

Loyleine closed the act with a featured, performed several unusual feats and did well in the closing position. Toque is a very good dancer and went through his routine without a hitch.

I. B.

AMERICAN

Billy and Edith Adams opened the bill with a variety of odd dancing that scored unusually high among the audience. They used a special wooden mat of their own and start with a military gait.

Miss Adams, however, did some startling costumes and, with the exception of the opening dance, displayed a pretty pair of legs. Here came all through the offering. Flesh-colored tights would do the act no harm, however, as most of the dancing does not require that display.

Peppino and Perry started with a popular jazz number in which both members of the team used the accordion. A number of classical selections on the same instrument followed and were nicely rendered. Peppino started a solo on the record and was joined by Perry off stage with the violin. A few popular songs on those instruments sent them off with a generous amount of applause to their credit.

Margot Crofts and partner went through a series of sensational tumbling feats and some new-age, Miss Crofts took a walk in a white Colonial wig, while her partner works a la Toto. The feature part of the act was a series of Miss Crofts doing the same tumbling stunts on stilts that her partner did without the stilts, and that was quite a feat.

Tyler and Crofts started slow, but went into a series of odd and off-beat numbers. The team uses the ordinary "nut" style of patter and actions and some extempore work, and the act is well received, and the act if properly worked up. The lady of the duo is an unusually attractive woman, and her partner is a good looker well in anything. While she were only two girls in the offering, they were in excellent balance and set her partner in form off to advantage. The gags in the latter part of the act are good and went over well. A few girls received generous hands and helped the act.

Marelle closed the first half. This offering is supposed to be a miniature musical comedy and has very good possibilities. But it is handled in a wretched manner and, as it stands, will barely get over. The company, at present, consists of two men, one a blackface comedian, and four girls, some of whom are more than ordinarily pretty. The plot is badly worked up, the staging poor and the girls voice a little weak.

Virginia Rankin opened the second half with a song cycle and found the going hard, but she stuck to it, and did a few classical and then rendered a few popular numbers. In one of the latter the slide was flashed while a man and a woman, then a melody of old folk songs completed the offering, although poorly connected. Miss Rankin's voice is fair and distinctive and will eventually rid herself of a noticeable weakness which was to her disadvantage here.

Saxton and Farrell are using an old act with a few new songs, and they have their material nicely. They open in one with a song by the lady of the team, who overtopped by a man, and supposed to be a request from the manager, supposed singing the number. She throws up the job, and the man, who is supposed to be a request from the manager, supposed singing a dressing room. Here, the other member of the act takes the part of a janitor, and some of the audience, between the two, the old reliable "falling trousers" was worked in and handled in a wholesome manner.

Lane and Moran, one of whom wears a service stripe on his sleeve, had the house laughing with a series of odd and off-beat numbers. They are good singers and neat dancers. The "nut" comedy by the member with the service stripe, is not over in a laughable manner.

Conchus, Jr. and Company closed the show with a series of odd and off-beat numbers. The stunts are thrillers and held the house to the last bow.

G. J. H.

PROCTOR'S 125TH STREET

(Last Night)

Fred Gillette opened the bill and found the house cold for his offering. It was not the fault of the act, which has the most variety of juggling, balancing and magic in New York.

May Day offered a musical troupe with a cornet. It will be reviewed under New Arts.

Miss Clifford followed with a mind-reading offering that was ordinary. She will be found under New Arts.

Lynn and Berber scored very nicely with a good double, which will be fully reviewed in New Arts.

Florence Zimponi offered a song cycle and was not permitted to leave the stage before taking an encore. Miss Zimponi's songs are mostly on the "coon" type and her delivery of them was good.

Gleason and Rogers tried out a "Nance" act that proved to be a riot of laughter. It seems, however, that the boys forgot where they were playing, as they told some stories that were only fit for a "sting" party. They will be found under New Arts.

Doyle and Elaine, two white girls made up as colored girls, offered a fast-going dancing and singing act. They will be reviewed in New Arts.

Meredith and Snosower followed with their usual act. Snosower, who went through his stunts in a pleasing manner, and Meredith's white Angora cat brought exclamations of surprise from the audience for its beauty.

Miss Donadio, assisted by an army lieutenant at the piano, offered a cycle of classical songs for her troupe. She will be reviewed under New Arts.

Mr. and Mrs. May, who were on the regular bill, offered an old act with some new material. It will be seen under New Arts.

Adrian and Billie Towler gave the easy going with a fast comedy song and patter offering.

Doyle and Friedland scored their usual hit with a variety of their old and new songs. Gilbert was ill, it was plain to be seen, but despite that handiicap went over nicely.

Ivonne and a company of two girls offered a dancing act that closed the show.

G. J. H.

HARLEM OPERA HOUSE

(Last Night)

Ajax and Emily held the initial spot with a little variety in his offering. He started with an accordion solo and then went to the main part of his act, which consisted of weight lifting.

Neville and Mar started slowly but worked up sufficient applause to give them a second act.

The act found the going hard, mainly because the lady is not a capable juvenile actress. In fact, she appears foolish instead of childish.

The Mormons deservedly took one of the biggest hands of the bill. The singing and acting in the offering is exceptionally good and the company, consisting of three ladies and four men, into the building naturally. It will be reviewed under New Arts.

Fritzie Leyton, the girl who generally travels with Gilbert and Friedland, rendered their songs with a grace and skill so well that she was forced to take an encore.

Ditrel and Carroll followed the Houdini act with an offering that was good, but the doctor who has to play in blackface, and the stunts in general, did not do the show.

M. D. The patient, as a blackface comedian, played his role well.

Doyle and Winger followed slowly but finally worked up to one of the biggest hands on the bill. The gags and patter were well put out, and the ending of the tragedy was laughable. Some imitations were fairly well done.

Doyle and Winger closed the show with dances of a variety of types.

G. J. H.

VAUDEVILLE REVIEWS

(Continued from pages 9 and 10 and on 25)

METROPOLITAN

(Last Night)

This big house continues to draw capacity crowds. The standard bills set off by Marcus Loew when he opened the theatre is fully maintained.

Eight Black Dots held number one position and sustained their reputations as entertainers. Three of the men and two of the women of this troupe are capital dancers and six dancing numbers were presented by them, besides some steps incidental to their songs. The eight rendered seven songs and choruses and were well liked for both singing and dancing and went off to a good hand.

Melita Bonconi in second position was the big applause getter of the bill. She opened with semi-classical, followed with a number in which she introduced a little fancy playing, and then gave a popular number. For an actress she rendered a medley of popular airs. Miss Bonconi ranks with the best violinists in vaudeville. Her technique is good, and she plays with expression and force.

Janet, of France, as Janet Martini now calls her act, was the next offering. Miss Martini sang three songs and gave her imitation of Lenore Ulrich in "Tiger Rose." The young lady sang her act at the piano also sang two songs. The act was well received.

Freddie and Mahoney presented a talking and singing act in one before a special drop representing a submarine lying at a dock. The men, who were on the regular bill, doing Jay comedy, seem to depend on their talking for the backbone of the act, but it is their singing and singing with the crowd gets the applause, and which, on Thursday night, earned them two encores.

The short in the show, an comic act employing six men, closed, and many of the features presented went hearty applause.

E. W.

EIGHTY-FIRST STREET

(Last Night)

The bill here was short, only three acts were a bit distinctive. Still, the acts shown were of high quality.

Lella Sehnhal, a bicycle rider, comedienne, occupied the opening spot and earned more appreciation for her singing, dancing and chatter than she did with her trick bicycle riding. As regards the stunts she does on the bicycle, there are none that have the merit of novelty. Still few others in vaudeville who ride bicycles are as versatile as Lella Sehnhal.

Miller and Bradford are a duo between the honors for pleasing with their singing and dancing were divided unevenly. To Miller fell the lion's share, for, while he hasn't much of a voice, what he has he uses to the full advantage, singing his numbers capably and making most of his untutored numbers worthwhile. Although Miss Bradford also danced and sang, her contribution to the act's welcome features was an amount of "pomp" injected into the offering.

George Drury Hart and Company, in a playlet called "The New York Parade," which had a surprise finish as its *piece de resistance*, proved themselves a company of usefulness to the theatre. Their playlet, which was a number of minutes long, was a vehicle. Jimmy Bliss, as the policeman who chases a man into the apartment of a girl, was the star of the show. He contributed the best bit of acting of the four people in the cast. The surprise at the end of the playlet was that it was in reality the man's butler chasing his master into the lady's apartment so that he might be sure to get a kiss from her as he leaves her. The playlet lacked comedy, but some of its situations were so funny that they made the act worthwhile. M. L. A.

PROCTOR'S 58TH STREET

(Last Night)

The Two Spinners, a man and woman novelty act, opened the bill and kept the audience interested.

Harry Tenney, assisted by a pianist, sang a half dozen popular songs and at the end had the audience joining in. He was well liked.

Edna and Ramond scored a big hit with their singing and talking. The male member of the team was particularly funny, rendering several of the most popular of the ordinary acrobatic stunts which he worked in as comedy. His partner proved an excellent foil and the two worked together like a well-oiled machine. With more work and the introduction of a few better lines in one or two places in the dialogue, the turn should be ready for better time.

The Fenwick Girls, two women, sang a number of popular tunes and were fairly well received. The girls sang fairly well, but the songs selected are not well suited for their voices. In addition, they lack the dash and snap necessary to put over an act of this kind.

Edna Carr and Company presented a little sketch that went over fairly well. The offering has a fair start, but slows up as it goes along, and the two comedienne show considerable ability and with better material should give capital satisfaction.

Joe and Edna, a man and woman, "bullet-foot" comedian, cleaned up the applause with his nonsensical ravings and rapid-fire patter. The act was a cut above other comedienne in a class by himself. Without the semblance of common sense he kept on and on, singing with the crowd in an uproar. Breen claims that when he acted sensibly he was starving, so that he had to force himself to appear foolish and continue to live comfortably.

Rocco's Royal Nines, a group of women, rendered some songs, dialogue and instrumental music. The turn possesses more quantity than quality. It is a rather uninteresting offering, but in the way in which it is put over only fair and the turn generally is poorly arranged.

VICTORIA

(Last Night)

Flem and Hector opened the bill with an ordinary comic offering.

Bessie Le Court started with an old "nonsense" number that was put over in a pleasing manner. It was followed by a song on married life. Two numbers in pantomime completed the offering. Her numbers are all old, but she delivers them in a pleasing way.

Edna and Ramond, with three girls and one man, started fast and kept the pace going. The offering opened with the girls playing on three different pianos and a song by Edna.

He about avoided the parody line, as he did here, as he failed on a few high notes in his offering as a whole can only be called fair.

Sol Berna is now saving a special drop act to use in one of the two shows. The interior of a railroad depot, Berna starts well but fails to keep up to the mark. The act is good, but the offering is a monologue is on the ordinary Hebrew comedian type and needs complete revision to close the bill.

Kraap and Cornelia closed the show with one of the best variety acts seen here in a long time. The boys play the trombone and the girls play the violin and guitar. They have some good patter and are neat dancers. In any other position the number would be doubtless successful, but it did not.

G. J. H.

PROCTOR'S 23RD STREET

(Last Night)

Cummin and Seasham opened the bill with a fast-going musical and acrobatic act. The boys were very witty and put plenty of pep into their offering.

Edmond presented a pleasing travesty, as they called it, on an up-to-date romance. The patter in the number is cleverly handled and the girls are a good deal of laughter. A song at the end of the offering sent it off to a good finish.

McNally, Dennis and De Wolf were using an old act that played vaudeville some years ago. The act starts in one with a dancing showing the outside of a theatre. The two boys in the act assume the roles of actors who are out of work and ask the girls in the box office if they can fix it for them to get on the bill. She does so and the setting shifts to full stage, where the boys and the girl go through a variety of dancing steps, some somewhat by one of the boys and a few songs, all of which are well done.

Johnny Johnston and Company followed with some clever songs, one of which took in all the signs seen along a railroad, and the other was a parody set to the "Foot and Heel" and "Passepartout." In spite of the fact that "company" is billed on the programme, Johnston works alone.

Edna Carr and Company closed the show. They use a special drop in one showing a scene in Chinatown. One appears as a Chinese and the other as a Chinese girl in full dress, although he comes from a laundry. Some parodies at the end of the offering.

Tracy and McBride had a fast-going comedy song and dance offering which was a hit. The act was a cut above other comedienne in a class by itself. A long time, mainly due to the lady's personality. A "tough" dance at the end of the offering.

Adrian presented his old act and went over with it. He is carrying a new singer and some new material, but his former assistants.

Hackett and Delmar offered a dance number which closed the show, and in spite of the best position held all and took a big hand. They will be reviewed under New Arts.

G. J. H.

FLATBUSH

(Last Night)

Rose and Dell, a double bicycle act which can hold its own with the best of them in the matter of dressing, routine, etc., gave the show a lively start.

Al Carp put over a single violin specialty which was an applause riot. Carp holds his fiddle on his lap, and, while playing most of his selections, Villa Trovato may not have originated this style of playing the violin in vaudeville, he has been associated with it for several years, and many will be inclined to believe that Carp is copying a bit on Trovato's method.

Jennings and Wiggen, a cheap song and dance team, whose remarkable knowledge of the finer lights and shades of characterization, were one of the biggest comedienne bits in the place. The Flatbush now are their continuing, personable appearance and the singing voice of Miss Jennings, who is a very good singer, and songs, patter, stepping and polite nonsense that pleased greatly. The patter should be more a bit, as some of it is a trifle familiar.

Anthony and Rogers, a pair of Italian comic team, whose remarkable knowledge of the finer lights and shades of characterization, were one of the biggest comedienne bits in the place. The Flatbush now are their continuing, personable appearance and the singing voice of Miss Jennings, who is a very good singer, and songs, patter, stepping and polite nonsense that pleased greatly. The patter should be more a bit, as some of it is a trifle familiar.

Princess Kalema, assisted by an unprogrammed Hawaiian singer and instrumentalist, gave a very good variety act, which was the first half of the entertainment. The Princess, who has a beautiful singing voice, scored well with her variety act, and she sang along toward the finish of the act. She sang a Hula Hula that was full of ginger. She is a capable performer, whether she is dancing or singing.

G. J. H.

CONTRACT DOES NOT PREVENT POLICY CHANGE

SHEA WINS IMPORTANT VERDICT

A verdict of interest to stock managers all over the country, inasmuch as it declares that the manager of a theatre is permitted to change the policy of his house, even though such a change may abrogate a feature contract which calls for the original policy, was rendered last week by the Appellate Division of the Supreme Court of New York.

The opinion, in which all of the sitting judges concurred, was written by Justice Frank C. Laughlin. It reversed a verdict of the lower court for \$4000 against Patrick C. Shea, manager of the Holyoke (Mass.) Theatre, and in favor of Doris Woolridge, a member of his company at that theatre, according to the evidence declared by the plaintiff and defendant, on Feb. 1, 1916, entered into a contract by the terms of which Shea engaged Miss Woolridge as leading lady of his company for four weeks, commencing May 1, 1916, with a provision for gross receipts for the period of four weeks until the opening of the regular fall season of the theatre, so long as the gross receipts for each four-week period averaged more than \$1,300 per week.

By the terms of the contract Miss Woolridge was to receive 50 per cent of the gross receipts for each week in excess of \$1,200, and after transportation thereof, to the Holyoke. Subsequently, she testified, Shea agreed that she should receive \$75 per week for the period of four weeks until May 1, 1916. Shea abandoned the idea of putting a stock company into the Holyoke Theatre and booked vendueville as the attraction.

The court's decision was: "Whether she would have received anything for salary depended on the amount of the gross receipts per week, the enterprise had been carried on. On that point the only evidence received and submitted to the consideration of the jury is in respect to the same theatre during three weeks in August, 1914, nearly two years before, when plaintiff was employed as leading lady in a stock company under another management, but in which gross receipts the defendant was not supported by evidence with the company which employed the plaintiff and presented the plays."

The verdict cannot be supported by evidence with respect to gross receipts of former performances under a different employment and management.

When it is certain that damages have been sustained, and the only uncertainty is with respect to the amount thereof, such amount may be determined "approximately upon reasonable conjectures and proper estimates, but if it can be ascertained by direct and tangible and imaginary as to be incapable of adequate proof, then it cannot be recovered because they are not proved." In conclusion, Justice Laughlin wrote: "It may be that the plaintiff cannot show substantial damages. It is a case of salary depending on profits, and if not she will only be entitled to nominal damages therefor, but as she may be entitled to recover part in allowance of \$75 for her expenses she is entitled to a new trial."

BETTY BROWN GOES TO DULUTH

DULUTH, Minn., March 7. — Betty Brown has joined the J. March 8—Ernestine Morley at the Lyceum Theatre as ingenue. Miss Brown is popular in the East, having been contracted by the Kalamazoo Players at the Hudson Theatre, Union Hill, N. J., for several seasons.

BLANES OPEN IN FALL RIVER

FALL RIVER, Mass., March 10.—The Blaney Stock Company, headed by the Army of Music here tonight with "The Brat" as the bill.

The play was staged under the direction of James R. Garey and the scenery, from the brush of Victor Martin, drew forth words of high praise. The cast was: Steven Forester, Jack Lobes, Macmillan Forester, Eugene Webster, Bishop Ware, Frederick O'Brien, Daniel Malloy, Jane De Pew, Jane Seymour, Angela Synthe, Hazel Corinne, Mrs. Pell Forester, Florence Cowdry, and The Best, Valerie Valaire. Next week, "Common Clay."

THE HARKINS STOCK REHEARSING

W. H. S. Harkins Stock Company, which will open the latter part of this month for a tour of Canada, is now rehearsing in this city under the direction of Dan Harkins. The company, engaged through the Wales Winter offices, includes: Keith Macaulay Ross, Frank Harvey, Clay Oddy, Herbert Kelly, Paul Fisher, Joseph Mann, Marjorie Dalton, Edna Bern, Symona Boniface, and Manning Jones. According to the evidence declared by a list of the best releases, and, as his bookings take him in territory in which the company has been successful, they look forward to a long and prosperous season.

MYRLE-HARDER DRAW \$3,854

GREENFIELD, Mass., March 6.—The Myrle-Harder Stock Company played to \$3,854 last week at prices ranging from 25 cents to \$1.00. The company, which did all of every performance and many were turned away. The engagements were played at the Lyceum Theatre and the Lyceum Brothers, managers of the house, claim to have made a record in the history of this city (\$17,000 per week). The Myrle-Harder Company has always been a strong attraction here, but this past year has eclipsed that of all previous seasons.

ACTOR'S FATHER DIES

NEWARK, N. J., March 6.—Byron Lyons, father of Joseph and Clinton Lyons, died from heart failure last Thursday at his home in this city. Joseph, who is known to the stage as Joe Lyonsell, is well known in stock and, with his wife, is a member of the Manhattan Players now touring Pennsylvania. Clinton, in vendueville, has been recently mustered out of the army. The deceased also survived by his wife, three other sons and a daughter.

LEADING LADY'S PLAY PRODUCED

SAN FRANCISCO, March 6.—"A Stolen Kiss," a play in a prologue and three acts by Evelyn Housley, leading lady of the Lawrence Stock Company at the Majestic Theatre, was given its first production on Monday by the company.

TWO JOBBING WITH FIELDER

PHILADELPHIA, March 10.—Marjorie Davis and Violet Debecary are jobbing in "Mother Carey's Chickens," this week's attraction at the Lyceum Theatre.

GOES WITH HAMILTON STOCK

HAMILTON, Ont., March 10.—Doris Underwood has joined the Savoy Players as second woman and opens with the company next Monday in "What's Your Husband Doing?"

BULLHER SIGNS LLOYD SABINE

PATERSON, N. J., March 7.—Richard Bullher has signed Lloyd Sabine as second man for the Richard Bullher Stock at the Lyceum Theatre.

SELWYNS LAWYRE PLAY

THROUGHOUT CENTURY PLAY COMPANIES, Selwyn & Company have secured a new play by Vincent Lawrence and will place it in rehearsal at once.

DRAMATIC TENT SHOW MGRS. ARE BUSY

PREPARE FOR AN EARLY START

HOUSTON, Tex., March 7.—There is unusual activity here among managers of dramatic stock and repertoires companies going out under canvas, and not only in this city, but in San Antonio and other parts of this State. Letters from Oklahoma, Kansas, Nebraska, Ohio, Indiana, Iowa, Tennessee, Alabama, Louisiana and other States are all to the effect that in managerial circles the belief obtains that this season in 1919 will be one of the best in the history of the dramatic tent show. As a consequence of this belief and the continuance of mild weather, managers are preparing to send their shows out from two to three weeks earlier than usual this season.

Reports are also to the effect that because of the expected good business there will be a large number of companies of this kind on the road this season than ever before, and the older shows are being strengthened in view of the expected increased competition.

Bands and orchestras will be enlarged, a better class of plays will be secured and the standard of players will be raised.

While, as above noted, the activity expected to the middle western States, the shows playing the South will go out first. Among the very first to put the "early word" on the road is the Frank Hawk, who opens his show March 15 at Crowley, La. C. W. Park will open in a tent theatre at New Orleans, La. next week.

The Earl Hawk Show, under the management of Mrs. Earl Hawk, opens April 1 at Tennessee, Tenn., and New York. The Earl Hawk Show will open on the same date and play Alabama. The Original Williams stock company, under the management of Elmer Lazon, will also have an early April opening in Alabama.

The J. M. Restif company is doing so well in Houston that it is likely to remain here for some time. But May or June will probably find it trotting through the Lone Star State as usual. The same may be expected of the Colonial stock company, which is due to open March 31 in Weston, W. Va., although it will probably not get far before the Mason and Davidson shows.

The middle west openings generally follow about a month later than those in the South and Eastern Monday will find the first batch of shows taking the road.

On this date the Gordiner Brothers will send out three fully equipped companies, each of which will play old Gordiner territory. Another show to open on Easter will be the Francis Ingraham Show, which will start from Cascade, Ia.

The Shannon stock, the Carlton Gay stock, the Frank Hawk stock, all start early in May, in Ohio, Indiana and Nebraska, in the order named. While about May 15 the Gerard stock will open in Missouri.

RANOUS SIGNS MISS TENDRO

CHARLOTTE, N. C., March 10.—Ranous has been engaged by Rodney Ranous to play second leads with the North Shore Players Stock Company at the Commercial Avenue Theatre. Pietro Cavallo, the bandmaster, has been especially engaged to direct the orchestra. The company will leave for Charlotte on Monday. This week the company is playing "Our Wives." Next week's bill is "A Fool and His Money." The following company entirely are "Mrs. Wiggs of the Cabbage Patch" and "Madame X." Betram Bates has been appointed stage manager.

START 24TH WEEK

PITTSBURGH, Pa., March 7.—The Nellie Booth Stock Company is in its twenty-fourth week at the North Side Kenyon Theatre and is still doing a splendid business. Miss Booth is still drawing her own plays, the current one being "His Tomorrow."

Miss McElough, of the well-known McElough family, is the most recent addition to the company and is now associated with his mother and sister. The company's roster now stands: J. J. McElough, leading man and director; W. M. Crookshank, heavies; G. Ellwood Apple, juveniles; Sam T. Reed, characters; Matt McElough, general business; Mrs. Edw. McElough, characters; Kathryn McElough, ingenue, and Nellie Booth, star.

JOIN HOLYOKE STOCK

HOLYOKE, Mass., March 10.—Edmund Carroll and James F. Ayres have joined the F. F. Shea Stock at the Holyoke Theatre, to play general business. This company has been presenting good bills and drawing good attendance. This week's bill is Little Peggy O'Moore.

BLUNKALY BACKED FROM FRANCE

FRANCE. Blunkaly returned from New York with the 10th Corps of Marines in 1917, after nearly two years' abroad. Blunkaly, among the best second men in the Stock business, had been playing with one of the leading permanent stock organizations in the country.

MAKES DEBUT IN PATERSON

PATERSON, N. J., March 8.—Ernestine Morley, who has replaced Thea Maynard as leading lady of the Richard Bullher Stock Company at the Lyceum Theatre, made her first appearance with the company on Monday, in "Her Unborn Child," and gave an excellent performance of the heroine.

TOM KANE RECOVERING

Tom Kane, of the Century Play Company, at the New York Hospital, recovering from the injuries received in an automobile accident four weeks ago and hopes to be back at work in two weeks.

ELLERY CLOSED FOR WEEK

YONKERS, N. Y., March 10.—The Ellery Stock Company, at the Yonkers Theatre, is laying off this week and the house is being used for a local charity. The stock company is headed by Mrs. W. A. Stone.

CHANCE IN PHILLY STOCK

PHILADELPHIA, March 7.—Ann Hamilton has replaced Emily Olloway as leading lady of the Moe Desmond Players at the Orpheum Theatre, making her first appearance next Monday.

CLOSES COMPANY DURING LENT

Manager J. E. Balfour has closed the Gladys Clark Company and will not reopen. Balfour has been replaced by Walter Wick and wife (Gladys Clark) are in New York.

STOCK ACTOR JOINS ROAD SHOW

RED BANK, N. J., March 8.—Bruno Wick, well known in stock, has joined The Little Pink Deer Company to play the juvenile role, opening here today.

JOINS LOS ANGELES STOCK

LOS ANGELES, Cal., March 7.—Eleanor Woodruff has joined the stock company at the Morocco Theatre as leading lady.

HEADS MORGAN WALLACE STOCK

STOUT CITY, Ia., March 6.—Corvane Cantwell has been engaged by the Morgan Wallace Stock as leading lady.

CLOSES SHOW FOR TWO WEEKS

Daley Carleton has closed her company for two weeks and is laying off in New York.

CLIPPER

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and Gosh, 123 Pitt Street, Sydney, N. S. W.,
Australia.

SHAKESPEARE BEAT THEM

The much heralded efforts of Shanny
Styler to write an original play in four
days, and Max Martin to perform a simi-
lar feat in two, result to mind the fact
that our old friend Shakspeare was
the first high-speed playwright.
Without the aid of typewriters—or what
was more important, pretty stenog-
raphers, and a swell suite of rooms at an
Atlantic City or Palm Beach hotel—he
turned out his plays in five days just to
please a queen.

Shakspeare had read his play of
"Henry IV" to Queen Elizabeth, who was
particularly pleased with the role of Fal-
staff and expressed a desire to see the
first knight in a play in which he was the
dominating figure. Shakspeare, flattered
by the fact that the queen should ask him
to favor her with a play in five days, was
reading to Elizabeth "The Merry Wives
of Windsor."

This is probably the first instance where
history speaks of a play being rapidly
written, although Moliere, Beaumont and
Fletcher, Colley Cibber and many other
French and English playwrights of the
far distant past were known to have
turned out plays in a hurry.

Coming down to our own day, Paul
Armstrong, on an order from George
Tyler, wrote "Alimony Valentine" in
five or six days, founding the place on one
of O. Henry's short stories, of which Lieb-
ert and Company had purchased the
rights.

Before that, on a wager with Gustav
Hearst, Oscar Reisch wrote the words
and composed the music of a one-
act opera, which he called "The Knight."
It was written twenty-four hours, the time
limit set by the terms of the wager.

"The Merry Wives of Windsor," the
Swedish effort of Shakspeare, lives to-
day. Few remember the twenty-four-
hour work of Hammarsten, and just
last hardly could that the merit of the
contemplated two- and four-day plays
of Marcia and Salpensa will more ap-
preciate the Hammer four-one-day play
than the five-day work of the Bard of
Averon.

However, such effort seems to be well
rewarded, even though none of the plays
ever receive the attention of a first night
audience, for who is there that would not

attempt to write a play in even two or
four minutes in exchange for the privilege
of spending that length of time in an
Astor City hotel suite with either a
queen or a stenographer. In three days
all stenographers are asked. Whether
Elizabeth was willing to act as a stenog-
rapher under the same conditions, we
don't just know. Maybe Bill did. He
was a wise old guy.

THE PASSION PLAY

Year in, year out, some text is chosen
from the Bible by an astute dramatist,
worked into a modern synopsis dealing with
high manners and other elements that
constitute our present-day plays and produced
on Broadway, where the Joe Leatlans re-
ceive the benefit, for the most part, from its
presentation.

But it has remained for a little town,
West Hoboken, N. J., more noted in the
past for its proximity to New York than its
theatrical activities, to take the most widely
known element of the New Testament, and
from its text, have a Passion play produced
which bids fair to become as widely known
as the one presented in the one present in
Oberammergau, Germany, every ten years.
The one in West Hoboken is called
"Varonka's Yell," and during the last five
Lenten Periods has been presented by the
clergy and laity of St. Joseph's Roman
Catholic Church, under the auspices of the
Famisonist Order of Priests.

The peripatetic New York managers
and producers have been here for years
after season go by without, seemingly, feel-
ing the theatrical or religious urge to
present a play. It can be said that
Joe Fliegold, of the Shuberts are
prompted to their so-called passionate pro-
ductions by the reading of the Bible.

However, considering the success with
which the play presented in West Hoboken
meeting by the clergy and laity, it is not
to find some Broadway manager willing to
find and, after some hurried negotiations
with the clergy of St. Joseph's, translat-
ing the production to the more commodious
stage of either the Manhattan or the
Madison Square Theatre, where the presen-
tation would give the shakels to come rolling in.
The production, being given in a
festival production, the Passion Play, as it is
now presented, would become a beautiful
production more important, the play
strong hold it would have upon religious
devotees of all faiths, would play to full
houses.

WATSON BEAT THEM

JOHN N. Y. OLIVER.
"Dear Sir: It's funny to read in papers
where Reeves publishes \$8,000 at the
Gaiety, Boston, Washington's Birthday
week, and the Bowery Bachelors, Colum-
bia, Chicago, auto week, \$3,750, with four-
teen performances and, also, how Barney
Ginsch's show in Baltimore did \$6,000, with
Jack Dempsey an added \$12,000 feature."

Why, my Turkey, "Krossmeester's Alley,"
at Baltimore, and "The Great White Hope,"
the best above week almost \$1,000. Two
exact figures I refer you to Bud Sadler
of Columbia Circuit. The week was away
over \$6,000.

Yours truly,

BILLY WATSON.

TWENTY-FIVE YEARS AGO

Lucille Saunders was with "The Boston-
ians."

George and Flatt played Keith's Union
Square, New York.

"A Little Boy for Sale" was published
by M. Williams & Sons.

Eugene Sandow was under the manage-
ment of F. Ziegfeld, Jr.

John G. Hartman & Sons, who had the
Howard Athenaeum, Boston.

"A Man Among Men" was produced at
the Theatre, New York.

The Pauline Hall Opera Company
played at Harrigan's Theatre, New York.

Some, Henry Rollins, Mark Aborn, Edna
Andrews, Josephine Klapp, Eva Daven-
port, Belle Ring and Richard Golden in
the cast.

Answers to Queries

L. W.—Beatrice Allen appeared in "Furs
and Frills."

H. H.—"Cabrila" was shown at the
Knickerbocker.

F. B. G.—Harry Ashford was with "Ar-
bells and Rambles."

E. Q.—George M. Cohan is an American
of the Catholic faith.

N. M.—William P. Sweetnam was fea-
tured in "Eunice Ma."

N. Y.—"Ben Hur" was produced at
Broadway Theatre originally.

W. A. P.—B. F. Keith died on March
26, 1914, at Palm Beach, Fla.

B. D.—Mrs. Flake was known as Minnie
Maddern prior to her marriage.

N. Q.—The Cooney Sisters played the
Low time about two years ago.

L. C. A.—"The Tragic Mask" was pro-
duced in Boston in November, 1891.

D. Z.—"Little Miss Fortune" was pro-
duced by the Erergoph Film Company.

R. E.—"At the News Stand" is the title
of Pat Rooney and Marion Ben's old set.

H. N.—Beale Barricade was seen in
stock prior to going into motion pictures.

G. R. A.—Fred Belasco, the California
manager, is the brother of David Belasco.

M. M.—Mat. G. Goodwin played in "Ol-
iver Twist" in New York during February,
1912.

G. G. L.—Hugh Cameron was with
"Gaiety Quartet." He has appeared in
vaudeville.

OLD-TIMER—"The Woman Thou Gavest
Me" had its premiere in Boston on
April 19, 1917.

B. C.—Comparison between actors is a
matter of opinion. It is impossible to
give you a definite answer.

O. J.—(1) Norma Talmadge. (2) They
are actors. (3) Constantine Talmadge
with the Select. (4) Write to Joseph
Schenck.

W. A. D.—This is a theatrical magazine,
and we are unable to answer you.
Why not write to Jim Corbett, care
of The American?

F. Q.—Jane Sylvester was known in
real life as Mrs. Jennie Stewart. She
was the mother of Mary Stewart. She
died in May, 1917.

J. J. K.—You can address Richard A.
Whiting in care of J. H. Remick & Co.
No. 219 West Forty-sixth street, New York.
He writes for that house.

PLAYGOER—"The Willow Tree" was
produced by Harrison Rhodes and J. H.
Remick. It opened at the Colan and
Harris Theatre on March 5, 1917.

W. A. L.—"Gray Horse Troop" was
five-reel film produced by the Vitagraph
about two years ago. It was released on
May 7, 1917. Thomas Garland wrote the
story for it. William Wolbert was the
director. Antonio Moreno was the fea-
tured performer.

H. R. T.—A lyric writer seldom, if ever,
works on a salary basis. He is paid a
royalty on the sale of his music sold,
and is usually given a weekly drawing ac-
count against his royalties. His earnings
depend on the sale of his songs. The
writers of the first class are usually guar-
anteed that their earnings will not fall
below a certain specified sum.

Rialto Rattles

KIDDE CORBETT FURNISHES THIS
Never mind, little gim-mil,
Don't you cry
You'll be a delectable store
Bye and bye.

THEATRICAL MEMORIES NO. 34
"What's become of that report that the
National Association investigating com-
mittee refused to hold a hearing, which
was supposed to delve into the cause of
the Madison Square Garden Express fire?"

SOUNDS REASONABLE

"That vandelle actor who registered a
kick against refused Italian singing in
name similar to his, last week, evidently
does not intend that anyone shall make
a monkey out of him if he can prevent it."

LEAVE IT TO ALLEY

While high-brow societies are bemoan-
ing the fact that there is no money in
presenting Greek drama, Alex. Panagios
goes right ahead building new theatre,
proving at least that there is one Greek
who can make money out of the drama.

THINGS WORTH HAVING

Stan Slavsky's gift of a
Oleg Petrov's stage presence.
The "Theatrical" play.
Mystic Clayton's knack of making "em
believe it."

John J. Barnes' class as a singing mono-
logist.

COINCIDENCE WORE

When the National Vandellite Artists
got into their new clubhouse the smoking
room will be supplied with a new brand
of cigars and cigarettes. In fact, in fifty
cents in price and called "N. V. A." at the
same time, it is announced that the N. V.
smoked at least that there is one Greek
who can make money out of the drama.

MAYBE HE'D CHANGE HIS OPINION

"Frank acts in vaudeville, while ex-
ceedingly popular several years ago, seem
to have been "Theatrical" play. It is
opinion of a well-known theatrical critic,
as expressed in a recent Sunday news-
paper article, wonder if the writer has
seen some of those society dancing acts
that have been topping bills in the local
vaudeville houses this season!"

PARDONABLE ERROR

People in the neighborhood of Sixth
avenue and Fifth street are fully con-
vinced that the Hippodrome matinee
was over at 3 o'clock last Monday after-
noon. They're wrong, though. What
they took for the Hippodrome getting out
was only "Fatty Arbuckle walking down
Sixth avenue looking at the sights after
a year's sojourn on the coast."

VAUDEVILLE VETERANS

"Have you anything this in shirt-
waists?" "Yes, but she's just gone out to
lunch."

"Who are you, anyway?" "I'm the an-
swer to a maiden's prayer."

"You know it, don't you?" "I'm right."

"Why did you get drunk in the first
place?" "I was drunk in the first
place—it was the last place."

"Why did you wear your pajamas to
the theatre?" "You tell me to wear
evening clothes."

RIGHT BACK AT HIM

Jack Dunham met a certain all time
manager strolling along Broadway with
his pet canine the other day.

"Hello, Dunham," said the manager, ob-
served Jack, "What kind is he, anyway?"

"Thinking that the inquiry offered a fine
opportunity for a witty retort, the man
ager replied:

"He, dog?" "Why he's half munt and
half dog."

"I see," returned Dunham, "without
cracking a smile, 'there's a bit of both
of us in him, then.'"

THE NEW YORK CLIPPER

JOE MCCARTHY OUT OF PUBLISHING BUSINESS

Fred Fisher Pays \$70,000 for Holdings of His Former Partner in the McCarthy & Fisher Company

Fred Fisher, the songwriter and composer, one of the founders of the music publishing house of McCarthy & Fisher, has purchased the entire interest of Joe McCarthy, his former songwriting partner, who retired from the company last week.

Fisher and McCarthy were songwriting partners for a number of years, but the music publishing company which bears their name is barely two years old, and in that short space of time has met with the greatest success. McCarthy was able to ask and receive a record-breaking price for his holdings in the company. In the final settlement, which was made last week, he received \$70,000, for which he turned over his stock in the concern and all interest in his compositions published by the McCarthy & Fisher Co.

The business will continue with Fred Fisher at its head and George Friedman, who has been connected with the firm almost from the start, as its executive and who has figured prominently in its success, as general manager.

The differences arising over the production "Oh, Look!" the lyrics of which were written by McCarthy were largely responsible for the withdrawal of McCarthy, who is devoting considerable time to production writing. Two musical comedies, it is believed, he hopes to complete by fall are to have Broadway presentations, and he may figure in the production of the third.

The McCarthy & Fisher business at present is in a remarkably prosperous condition, and in addition to having in its catalogue one of the biggest selling high-priced numbers of the season is having a great run on its popular publications.

JEROME SONG IN CAHILL ACT
William Jerome has a new novelty song which Marie Cahill is featuring in connection with her new vaudeville offering. The song is called "Ben Boddies Here They Come" and will be heard for the first time in New York at the Palace Theatre next week when Miss Cahill will show her new act.

CARROLL PLACES TWO SHOWS
Harry Carroll is writing the music for two new musical shows which the Shubert organization is accepting for production. Intended for the summer attraction at the 44th Street Theatre, Harold Attrice is supplying the book and lyrics.

SOPHIE TUCKER HAS NEW HIT
Sophie Tucker, the Broadway singer, has a new song hit in the Eugene West and Joe Gold novelty number "I Want a Synagogue Tune." The song is one of the latest releases from the Chas. K. Harris house.

"MOTHER LOVE" SCORES HIT
"Mother Love," a new song by Joe Gold and Eugene West, is being featured by Lilian Brinkley, who is having a big success with the clever number. It is a recent release in the Chas. K. Harris catalogue.

DREYFUS GOING TO CALIFORNIA
Max Dreyfus, of the T. B. Harms & Francis Day & Hunter Co., is leaving next week for California. The trip is in the nature of a vacation, the first Mr. Dreyfus has taken in years.

DUNCAN SISTERS SING NEW SONG
The Duncan Sisters at the Palace this week scored a hit of big proportions with the new Harry Von Tilzer song "Homelands in Waiting for Romance."

COHAN GETS BIG TRIBUTE

If George M. Cohan had not received \$25,000 for his song "Over There," he doubtless would have felt highly repaid for its writing and singing. President Wilson's remarkable tribute to the number at the big meeting at the Metropolitan Opera House just prior to the President's sailing for France.

The band had just finished playing the song for the inspiration of the President and after prefaced his remarks by a remarkable tribute to the song ending by saying he was the hero of his departure, and would not return until it was "over, over there."

It is doubtful if any song written in years has received the praise from people in all stations of life that has been accorded the Cohan number, which has been sung and played the world over, has been the subject of hundreds of newspaper and magazine articles, has broken scores of sales records and in addition brought the writer, when he decided to sell it, a check for \$25,000.

ARONSON BENEFIT NETS \$5,000

The benefit given at the Astor Theatre on Sunday night to raise funds for the elderly sisters of the late Rudolph Aronson, the composer, was a big success and netted over \$5,000.

The Composers' Fund of America has charge of the affair and scores of the best known writers and managers were present. The royalties of Mr. Aronson's last composition, "The Victory March," were auctioned off and Wynne won them with a bid of \$350, but waived his claim to the royalties in favor of the sisters. The march was played by the orchestra with John Philip Sousa, and Herbert Watrous and a group of soldiers sang it from a box.

AMERICAN SONG TITLES IN DEMAND

American song titles are in big demand in England, and the American publishing-advertising of the new Ambassadors Theatre production "U. S. A." in which Miss Lee White and Clay Smith, the American songwriter, are appearing. The music of the piece is advertised as having been written by Clay Smith, R. F. Weston and Bert Lee and a few of the song titles are "The Meaning of U. S. A.," "School Days" and "I Sent My Wife to the Thousand Isles."

CLARENCE GASKILL IS BACK

Clarence Gaskill, the Broadway composer of "As You Were," the overseas song hit, is back in the United States. He was in London for the last time while touring the 311th New York Band. He is now at Camp Dix and expects to be mustered out of the service in a few days.

MAY WEST SINGS HARRIS SONG

Clarence Gaskill, the Broadway composer of "As You Were," the overseas song hit, is back in the United States. He was in London for the last time while touring the 311th New York Band. He is now at Camp Dix and expects to be mustered out of the service in a few days.

MIDGETS SING NAVY SONG
Singers Midgets now appearing over the radio at the Astor Theatre, singing Mrs. Schurter's song "The Navy Took Them Over" and the Navy Will Bring Them Back."

ABE OLMAN IN NEW YORK

Abe Olman, writer of "Oh! Johnny, Oh! Johnny" in "Town," one of the popular songs, is spending the week in New York.

EHRLICH HAS NEW SONG

Sam Ehrlich has placed a new song called "Frenchy Come to Yankee Land" with the Broadway Music Company.

JACK CARROLL WITH STANSTY

Jack Carroll has joined the professional staff of the A. J. Stansby Company.

NOVELTY SONGS LEAD ALL IN POPULARITY

End of the War and Dry Period Responsible for Sudden Turn to the Songs of Comedy

The end of the war, which put the songs of conflict completely out of the runnel and caused an almost complete revision of the catalogues of the publishers of popular music, seems responsible for the sudden switch to numbers in which comedy is the principal element.

At first the ballads had the call, but the feeling of universal gladness which swept the world as soon as the ending of the war was fully realized, and all America a land of smiles and with this feeling came a great call for songs of comedy, songs which make audiences laugh.

Closely following the war's end the fact that within a few months all the United States will be completely dry, as far as alcoholic beverages are concerned, is another cause for mirth and the songs of mirth on the subject are having all the call. Whether the coming dry period will be a blessing or detriment to the country at large, the average person looks upon it as a big joke at the expense of the government and the public. It is therefore the lookout for something to laugh at has accepted it as the best of all jokes. Scores of prohibition songs have been written, and some of the big time houses and are invariably greeted with howls of laughter. From these it is but a short step to the funny numbers on odd subjects and performers quickly sensing the fact that audiences are now anxious to laugh, are introducing them in great number. Acts that up to a month or so ago never thought of singing a comedy number are now introducing them in great number and the applause which greets a clever lyric is a guarantee that for some time to come this type of song will hold its own against all comers.

BERLIN MAY SIGN THIS WEEK

Negotiations between Irving Berlin, songwriter and composer, and one of the big music publishing houses have progressed so far that contracts will doubtless be signed this week.

Berlin, who for a time seriously considered going into the publishing business, is said to have been convinced that his future would be far better with one of the big music houses than on his own publishing company.

Berlin doubtless would have allied himself with one of the big houses weeks ago, were it not for the fact that he desired to split up his catalog, placing the popular songs in one company and the feature songs of composition and his operatic compositions with one of the production firms. This will give each a good one met with slight encouragement from the public, each one of whom, in hiding for Berlin's services, insisted upon controlling his entire catalog of both popular and operatic compositions.

EUROPE PLACING SONGS

La. James Europe, founder and director of the famous jazz band which had all the big hits of the season before leaving for England. The first concert will be given at the Metropolitan Opera House on Sunday afternoon. It will be for officers and sailors who will be admitted free.

MAX SILVER IS ILL

Max Silver, manager of the Gilbert & Friedman Co., is confined to his home with a severe cold.

"MABEL'S ROOM" SCORES AGAIN
Harris and Long are presenting a headline act that is exceptional. At Keith's Boston last week they scored a big success, followed by a similar experience at Shea's Buffalo, and will doubtless repeat it at the Palace, when they reach New York shortly.

Among their biggest hits is the pure laugh-getter, "Up in Mabel's Room," the comedy song published by M. Witmark & Sons.

NEW PROHIBITION SONG READY

McCarthy & Fisher have released a new comedy prohibition song which is catching on wonderfully. It is entitled, "You Can't Have the Key to My Collar," and is being featured by a score or more of novelty song singers.

NAT MORTON AT PAIRTS

Nat Morton who has received several offers to appear in burlesque and Broadway musical productions has been re-engaged at Pabst's 124th Street for the balance of the season.

LEO EDWARDS WELL AGAIN

Leo Edwards, who has been confined to his home by a severe illness on account of illness, is back at his desk in the high class department of the McCarthy & Fisher Co.

HERMAN KLEIN WITH FEIST

Herman Klein, who received his discharge from the navy recently, joined the Leo Feist Inc. staff last week. He has been engaged as secretary to Phil Kornheiser.

"FRIENDS" IS NEW SONG

Leo Feist, Inc., has recently released a new song called "Friends." It is of the "motel" type, and is by Howard Johnson, Joe Santley and George W. Meyer.

NEWMAN SELLING UNDERWEAR

Harry Newman, for years a traveling music salesman, is now in the mercantile field. He is traveling in the Middle West for a big wholesale underwear house.

BORNSTEIN BACK ON THE ROAD

Ben Bornstein, of the Harry Von Tilzer music Co., who was suddenly called home by the death of his mother, is back on the road again.

BEHR TUNES IN NEW ACT

Allen Behr has furnished several novelty tunes and lyrics for the new South and Haynes act which will be seen in New York sometime this month.

REHAUSER WITH MCCANE ACT

John W. Rehauser will know in music publishing circles, is musical director for Mabel McCane, during her present vaudeville tour.

A. J. STANSBY IN CHICAGO

A. J. Stansby is in Chicago directing a big novelty production which he is launching in connection with some new publications.

GITZ-JUCE AT PALM BEACH

La. Gitz-Rice, the Canadian soldier songwriter, is spending a two weeks' vacation at Palm Beach, Fla.

KORNHEISER OUT OF NAVY

Phil Kornheiser received his discharge from the navy last week and is back with the Century Music Co.

CLARKE OUT OF FEISTS

Grant Clarke, the lyric writer, is no longer a member of the composing staff of Leo Feist, Inc.

BIG PUBLICITY FOR

September 4, 1918

224 NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

NEW YORK, SEPTEMBER 4, 1918

BIG PUBLICITY FOR SINGING ACTORS

Music Publishers Who Are Using National Advertising Mediums Present Great Opportunity for Singers.

Popular music publishers, who, during the past few years, have become national advertisers, are putting the singing actor in a position whereby he can obtain publicity of the most valuable kind and at the same time place himself in line for rapid promotion in his work at an increased salary, and all without incurring a penny of expense.

Whenever a publisher launches a national advertising campaign, his first move is to locate the retail music dealer of the fact. He impresses upon him the value of displaying copies of the songs advertised in his show windows in order that the readers of the advertisements may have the fact that they are on sale in his particular town, constantly before him. In this way the advertisements become productive and both publisher and dealer profit.

Now, here is where the singing actor comes in, and a little time given to the following up of these campaigns will add greatly to his value to the theatre in which he is appearing, in addition to giving him publicity of a valuable kind.

By reading in advance each announcement of these ads, in the theatrical papers he can learn just what songs are to be featured, and can readily see if his bookings carry him into the territory to be covered.

If so, and he happens to be singing one or more of the numbers advertised, a call at the store, usually in the main street, where the music is sold, and the giving of the information as to where he is appearing and the songs being used, will enable the store manager to easily arrange some valuable publicity.

A stevedore across the window announcing that the singer is appearing at a certain theatre featuring these songs can easily be arranged as the retail stores have already learned the sales value of having their customers hear the songs rendered from the stage by artists of standing and reputation.

Simple as this may appear to be, its value to the singer is great. Those who have had the forethought to co-operate with the dealers have discovered in the towns where it is done that not only was their act received far better than in other places, but an enthusiastic reception invariably greeted their appearance on the stage.

The engagement of the actor is usually exceptionally pleasant in instances of this sort, for rarely do managers arise that does not feel pleasantly toward one who is doing his bit to help increase his theatre's attendance figures.

Reaching An Audience At A Cost Boosting

There never was a time when popular when Feist had so many song-hits to me much real cold cash in a single advertisement.

Feist's 1919 advertising is on—it landed with a bang that Country. Not one magazine but FIVE will carry the big ad. but EIGHTEEN million readers will see it! Not one thousand dollars are behind it. Be ready!

It costs many thousands of dollars more. But it means more for you, and the Feist slogan "You can't go Wrong with an

"JA-DA JA-DA" and

"Ja-Da," the jazziest jazz song ever jazzed, composed by the Navy known as Bob Carleton—sung all over that part of the United States. "Ja-Da," with its peculiar, tantalizing dance-song a big favorite wherever there's life and music.

"Salvation Lassic of Mine"—There's no reward like the ap well done—and that reward goes out to the Salvation Lassic in the written by Jack Caddigan and "Chick" Story. The warm, honest melody are real appreciation for all the hot coffee and dough and cheer the Salvation Lassic so bravely distributed where life w

Other songs listed include "Johnny's in Town," "Chong," "To Wet Your Whistle," "The Navy Will Bring Them Back," "The Land," "The Kiss That Made Me Cry," "Every Day Will Be Town Goes Dry," "In the Land of Beginning Again," and "You land in France."

If you do not already have copies of these Sensational Hits, get supplied at our new

MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

NEW ORLEANS
115 University Place
ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre Building

CHICAGO
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BOSTON
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at a memory.
Are You Going
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Land When the
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SURE FIRE HIT!

Anything Is Nice If It Comes From Dixieland
By the writers of "Everything Is Peaches Down In Georgia"
 Jazz tempo (Not too fast)

By GRANT CLARKE
 and MILTON AGER

Try to hear
 Dixie, Dixie,
 You will notice that the kind-les in the
 sky, to the south will all agree
 fly, New Orleans your wonder-ful way,
 And the home of ev-ry-thing nice,
 It's a land of sun-ble, and the only place
 Ev-ry- body loves it, where they grow without it's

CHORUS
 real nice kind-les in, there's a lot of good things waiting there,
 ma-ny dif-fer-ent chow, like a mother all will welcome you,
 just to make our chow the out-ten grows for you and me,
 hum-very mouth lock in the south for sweet Vir-gin-ia, dear old Al-las, each

ma-lo-ly that's played by ev-ry hand,
 Oh, Ma-xy - lead, And, if you're talk-ing of chick-ea,
 thank old Cor-o - lla-a, that's where Bull Dog-ham is, sweet-er than the rose, just
 girl to love that the place to win her, If you're dream-ing of a
 thing is nice if it comes from Dixie - lead, Take my ad-vice, An-y
 *Go to and hear the Phonograph Record or Player Roll of this song. Both are great.
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the Same
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THE DISTINGUISHED PROTEAN ACTOR, in
"BILL SIKES"

This Week (March 10th) Alhambra—Riverside, Palace, etc., to Follow.

Featured in the Principal Keith Theatres

TOM O'CONNELL

Character Comedian and Dancer
In Vaudeville

PLESS AND RECTOR

The Original Aerial Equilibrista

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BILLY HIBBITT AND MALLE EDDIE

"Two Southern Boys"

MATERIAL BY ANDY RICE

DIRECTION—MAX GORDON

BILLY HOWARD & LEWIS ARTHUR

In "DO YOU LIKE ME?"

DIRECTION—MAYER JONES

A. L. JOLSON IS IN PARIS BEACH.

Sisóne Espéro is ill with influenza. Chas. Cornell's revue opened at Gallagher's Monday night.

Madge Leasing arrived in New York from London last week.

Josephine Drake has joined "A Sleepless Night" at the Bijou.

Eileen Cotty has succeeded Emilie Lea in "Good Morning, Judge."

Walter Hast has purchased the Australian rights to "Fanny Young."

Marcelle Rouillon has rejoined Ethel Barrymore in "The Off Chances."

Max Herzberg is out of the navy and back with the Strand Orchestra.

Marie Dressler is ill from pneumonia, which developed from influenza.

Madeline King has been engaged for a role in a new Shubert production.

Dexter Fellows will be the advance man for Lient. Jim Shubert's last band.

Ernest Hare has been added to the cast of "Sinbad" at the Forty-fourth Street.

Frank Gaby, the ventriloquist, is having new act written by James Madison.

William Williams has in rehearsal a song and dance act with two people in it.

Miriam Sears has joined Lou Tellegen's "Blind Youth" Company as leading lady.

Bert and Betty Wheeler have made arrangements to go to England this summer.

Edgar Smith has been engaged by the Messrs. Shubert to stage a new musical play.

Robert Stevens, brother of Emily Stevens, has joined "The Invisible Fox" Company.

George W. Metzger, manager of the Penn Theatre, Philadelphia, lost his mother last week.

Winifred Marshall will sing the title role in "Patience" at the Park Theatre on Mar. 15.

Oliver Morenos has engaged Amelia Garner to replace Ida Darling in "Please Get Married."

George Anderson, the husband of Fritz Schaff, returned with the 27th Division last week.

Alison Bradshaw took the place of Rae Slayton in "The Crowded Hour" last Thursday.

The Three Burke Sisters have closed until April when they will open on Pantages tour.

Evan Burrows Fontaine, classic dancer, has been signed by Flo. Ziegfeld, Jr., for next season.

Edgar Selwyn will address the Theatre Club at its meeting on Mar. 25, in the Hotel Astor.

Harry Sharrack was compelled to cancel some vaudeville time last week to undergo an operation.

Helen Byron is in the St. Elizabeth Hospital, where she underwent an operation this week.

Carl Cochrane has been engaged by Shaw-Johnsons to sing in their first production "Dumbells."

Charles Leonard Fletcher has retired from the stage, but is being connected with it for twenty years.

ABOUT YOU! AND YOU!! AND YOU!!!

Rita Walker has returned from France, where she has been providing entertainment for the soldiers.

Samuel Hoffenstein, of the A. H. Woods offices, left for Ft. Worth last week, accompanied by his wife.

Carl Anthony and Bernard Cranney have been signed by Thomas E. Dixon for "The Lavender Fox" Company.

Sol Leslie has been mustered out of the army and is back in Lew Leslie's office in the Putnam Building.

Albert Wetzel has been mustered out of the Army and is now with Jack Levy in the Columbia Theatre building.

The Hadji Amirk Troop of Acrobats will not be in London (Orem this year, as they are booked on Poll time.

Julia Bruns has been engaged for the London company of "Business Before Pleasure," and will sail March 19.

Ted Reilly, the vaudeville producer, was married last week to Lillian McQueen, a dancer and singer, in Philadelphia.

Charles Williams has an act with four people, two men and two women, under rehearsal. It is a song and dance act.

Jeanette Dupres has a new girl act, with four principals and a chorus of six. It opened on the Poll time Monday.

Maurice Burkhardt was taken ill last week while playing at the Casino Hotel, and was replaced by Albert Von Tilzer.

Arthur Oll, treasurer of "Good Morning, Judge," has become an American citizen. He was formerly a British subject.

Eddie Conrad, treasurer for Al. G. Fields, is off on a business trip and Charles Schaefer is substituting for him.

Hugh Lambie, magician, is operating a fruit farm in California, but intends to return to the stage this spring.

Montagu Love has left the pictures to return to the spoken drama, and last Monday replaced Charles Millward in "The Nat."

J. J. Farrell, Edward Cullen, John Summerville and Genevieve have signed with Augustus Pitou for the May Robson Company.

George A. Newton has been discharged from the American Theatrical Hospital, Chicago, fully recovered from his recent illness.

Ernest Hare is taking the place left vacant in "Sinbad" at A. L. Jolson, who is taking a vacation and is at present in Palm Beach.

Walter Windsor is rehearsing his vaudeville act, "A Trip Around the World."

The act employs fifteen people and a five-piece jazz band.

Arthur Buckner was married last week to his private secretary, Dorothy Robertson. They were sweethearts since the age of fourteen.

William Rock and Frances White go into the "Ziegfeld Midnight Frolic" for one week next Monday night, before leaving for London.

Ruth Dwyer, a dancer in the "Fiddlers Three" company, has left a Chicago hospital following her complete recovery from a serious operation.

Livington Platt is designing the settings for "Sisóne," the Hindu drama, to be given by the management of the Greenwich Theatre.

Lient. Charles A. Lee, formerly dramatic director at Camp Devens, has been assigned to the National Army Cantonnement at Camp Sherman, Ohio.

La Monte Oppenheim, now appearing in motion pictures, is having an act written by Sam Morris and intends to present it in vaudeville shortly.

Charles Haase, of Haase and McGuire, blackface and Dutch comedians, is on the road to recovery at the American Theatrical Hospital, Chicago.

Lonnie Joyce, who was in the "Rock-A-Bye Baby" show, has been engaged for a part in Irwin Rosen's new musical act called "Too Many Wives."

Forrest Wissant has succeeded Conway Tule as leading man in the rehearsals of "Our Pleasant Sims" and opens with the show in Baltimore, Monday.

Florence Dupont, a member of the "Bovary Burlesques," has decided to reappear at the American Theatrical Hospital, Chicago, another week.

Berk and White, the former once of the team of Berk and Broderick, and the latter a brother of Sam White, of White and Gayton, have new act.

Princess Violet, who in private life is Mrs. Thomas B. Volmer, is convalescing after her recent illness at the American Theatrical Hospital in Chicago.

Thomas Keenan has been presented with a new coronet with his name engraved on it by the rest of the Hippodrome Company, to replace one stolen from him.

Henry Clive, formerly on the vaudeville stage, has signed a contract with Hearst to appear in the new issue of the Sunday Magazine of the New York American.

Dan Dedy was engaged last week to stage some special numbers in Irwin Rosen's new musical act called "Too Many Wives," which opened in Waterbury, Conn.

Bartley Cushing has severed his connections with the management of the Harris Theatre to continue as George D. Grundy's general manager at the Lexington Theatre.

Ed Fisher, vaudeville agent of Seattle, Wash., is now looking the Strand Portland, Ore., formerly booked by the W. V. M. A. The house now plays two bills a week.

Andy Taylor, formerly of Taylor and Le Claire, last week renewed his engagement to Ethel Hoyt (non-professional). The wedding will take place next month.

Barney Pagan has been engaged to stage "A Night in New York," a musical version of the farce of the same name, now being produced by Richard Lambert and Clarence Lee.

Feed Ackerman, who is in the box office at the Majestic Theatre, Chicago, has been stricken with Spanish influenza for the second time and is at present confined to his home.

Harry Delson, Bill Sharkey, Jack Gerard, Wally and Mollie, Peggy La Velle and Ethel Arnall are with "Sinbad." Walter Windsor's revue at the College Arms, Brooklyn.

Al Hedges went back to Chicago last week after being in New York in search of features for the opening on May 15 of his big outdoor amusement park, River View Park.

Vic Cook, for eight months tab. producer at the Casino, Portland, Ore., is now doing a single in vaudeville, opening at the Strand, and to play the Fisher time.

Billy Newman expects to leave the American Theatrical Hospital, Chicago, late this week, but will remain definitely from her recent illness to warrant special exceptions.

Chir Strick, who recently returned from service in France with the Sunset Division, has been ordered to Camp Dix, N. J., where he will remain until he receives his discharge from the army.

Ralph Conlin, who returned from overseas service recently and who had been mustered out of the army, resumed his position this week as assistant to Lew Goldie in the Keith office.

Maurice Seamon, formerly assistant treasurer of the Majestic Theatre, Jersey City, but recently discharged from the Naval Reserve, is now in the office of the Broadway Theatre Ticket office.

Lyon Meerson, former art editor of the Evening Mail and more recently publicity man for Arnold Daly, has been appointed publicity representative for "Raising the Army," May Irwin's musical show.

Walter Green, Bill Cos, Joe Rogers, Howard Brown and Kid Homer have been engaged for the executive staff of Clyde E. Anderson's "Ten Nights in a Barroom," now touring the South under canvas.

Low Swan, formerly with Boyle Woolfolk in Chicago, has returned from overseas service in the army and is at present performing at the Casino in the leg. received in action, at Base Hospital No. 1, Minnieola, L. I.

George Perry, formerly of Montgomery and Perry, and Al. Field, formerly of Ward and Field, have retired from the stage and purchased the Middle West Theatre, Chicago, that waits, with headquarters in Chicago.

Iona Jacobs, with "Confessions of a War Bride," now touring the New England States, gives a lecture between acts at special matinee performances at the theatre, which deals broadly with an intimate social subject, is causing much favorable comment.

Harry Rapt returned to his office last Saturday, after having gone through a long siege of sickness. He was stricken with pneumonia about four weeks ago, and right in the midst of the attack was forced to undergo an operation for appendicitis.

Leo Zarzel and Company, Olsen and Johanson, Jimmy Huxsey and William Worley, Val and Emile Stanton, The Keweenaw Trio, Nellie Baker, appeared at a victory vaudeville show last week given by the Brill Brothers' seven stores at the Palm Garden, Paris.

Mama Eugenie Nana, of "The Crowded Hour" Company, at Park Square, Theatre, Boston, last week delivered an address on "Modern French Dramatists" at a special matinee performance at that house. Mme. Nana was formerly of the Theatre Antoine, Paris.

Jacques Couperin, director of the French theatre in New York, has been engaged for "Le Mariage de Figaro," Beaumarchais' drama, before this season, which has only about three months to go before its announcement by Couperin comes in response to popular demand.

Den Dix, the clown, formerly of Dix and Virgil, has recovered from the recent operation at Wilford Colesman and will appear at the American Theatrical Hospital, Chicago, and will rejoin his partner in the Chicago Theatre, Chicago, Minneapolis, next week.

Lonnie Dresser, Sophie Tucker, Frank Bacon, Jack Gardner, Emmet Corrigan, Anna Chandler, Hale and Patterson and the Duet and Duo Company will appear at the Purim Carnival de Luxe on March 15 in the End Regiment Army for the benefit of the Sale of Hope congregation.

TEARS
(Of Love)

Words by FRANK H. WARREN,
Cincinnati.

Music by S. R. HENRY.

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THERE ARE "Tears" and "Tears" and "Tears"
But the only "Tears" worth while
are the beautiful

Tears

(of love)

By S. R. HENRY and FRANK H. WARREN,
co-writers of "Indianola," "Kentucky Dream," etc.

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In "MIXED NUTS"

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Mr. George W. Winnett,
100 Broadway, New York City.

Feb. 26, 1919.

Dear Mr. Winnett: Played Mabel S. Knightley's play "THE JUDGMENT OF MEN" at the 5th Avenue, Brooklyn, in a very big week's business. The play is O. K. in every sense of the word. All parts are good and the story great; the situations immense and the comedy is excellent. In my opinion the play is worthy of a New York production and can easily be classed as a "sure fire" stock play. Any stock wanting a good, clean drama with a "kick" can't go wrong on "THE JUDGMENT OF MEN." I have sold the big figures for many successful seasons, which were not half as good. Hope you have more like it to offer me. Yours most truly, (Signed) W. O. McWATTERS.

Write direct to George W. Winnett regarding terms; also for "A Woman At Bay," "The Natural Law," "What Happened at 2 A. M." and "The Warning."

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In An Exclusive Act by Jean Haver. Bert Lowe at the Piano



JENNIE DELMAR

The Contralto Vocalist

Invites offers for next season. If you want a real good ingenue for next season come and see me with the Orientals.

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OLYMPIC, NEW YORK, NEXT WEEK

AT LIBERTY FOR NEXT SEASON

VIDA SOPOTO

PRIMA DONNA WITH WATSON'S ORIENTALS

AT STAR, BROOKLYN, N. Y., WEEK OF MARCH 10.

AT OLYMPIC, NEW YORK CITY, WEEK OF MARCH 17.

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Direction Ike Weber

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CHAS. WALDRON'S
BOSTONIANS

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PAT WHITE SHOW

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Next Season

WALTER BROWN

NOW WORKING AT
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NOW WITH
FRED IRWIN'S
MAJESTICS

FEATURED
MIDNIGHT
MAIDENS

NIBLO AND SPENCER

SIGNED
FOR NEXT
SEASON



SOPHIE DAVIS

SOUBRETTE

PACEMAKERS

A MARTINI BURLESQUE

GOING COMEY

GOING THROUGH THE KEY

WITH MILITARY MARCH

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DON'T DO ANYTHING UNTIL YOU HEAR FROM ME

FAT WHITTENBROW

JOE KELSO BROS. HARRY

Doing a Bit of Everything, with Jean Bedini Puss Puss Co.

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At Rector's Big Show

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JUVENILE MERRY ROUNDERS

DIRECTION CHAMBERLAIN BROWN

BOUTTE and CARTER

From Below the Moon & Down Like

"Hello Paree" Company

BURLESQUE NEWS

(Continued from page 16 and on 32)

"MIDNIGHT MAIDENS" BEST SHOW SEEN AT STAR IN WEEKS

The "Midnight Maidens," at the Star last week, proved thoroughly entertaining, and was well liked by a crowded house Thursday night.

The program states that the book, dances and costumes were by Joe Rose. The dances were well staged, but as far as a book is concerned, it was made up mostly of his seen in shows for a number of years. However, they were well blended together and were fast and properly taken care of by the performers. As a result, the show is one that is bound to please.

The country is in the hands of George Niblo, Lee Hickman and Joe Rose. In the first part, Niblo does his well known "tumbler," and handles it cleverly. His make-up is good, and he is no mean tumbler. As a hooper, he can hold his own with the best. He does a "tumbler" in the burlesque, portraying the character in an amusing way, but not becoming offensive.

Hickman, with his peculiar way of making up his eyes, which he does differently than anyone else, also does a tramp in the first part, taking care of the part exceptionally well, as he is a finished performer. He also does a stage hand in the second part and works up plenty of fun in the role. Rose, doing a "tumbler" in the first part, portrays it very well. His mannerisms are good and his actions are amusing. He works "straight" in the burlesque, and handles the first with ease, and three boys work together and never once do they let the comedy.

Eddie Akin, recently discharged from the army, is the juvenile attraction. While not having a great deal to do, he more than takes care of the part. He also does several characters well, his "legit" being very good. Hence, Spencer, the fastest song-breiter on the circuit, lived up to her reputation in "Tumbler" and "Legit." She was full of "pep," which she injected not only into her numbers, but into all her work as well.

She is a shapely young lady, and has pretty costumes. She also reads lines well and can dance. Miss Spencer is a very hard worker and never fails to get numbers over for everyone.

Mildred Campbell is the prima donna, and while she has a fairly good voice, it is not any too strong. She wears some pretty funny hats.

"Buster" Perry, a rather shapely young lady with a good speaking voice, does very well in scenes, particularly in the Irish character in which she portrays a headstrong mistress. Miss Perry is a little too stiff when leading numbers. She should overcome this, if possible, as she has a good voice for "legit" numbers. Her costume does well.

Vi Perry handles her numbers well. She put over "Bring the boys home" taken from her very nicely. She, too, displays some attractive dresses. "Buster" Thompson, one of the chorus girls, is in several bits. The show caught on at the beginning, with the entrance of Rose, Hickman and Spencer, and was all speed from there on.

The hits offered were "Woman Haters," "Imaginary Dog," "And Then," "Kiss," "Champagne," "Pie of Love," "Take the Fighting Clear." Niblo and Akin offered a good specialty. Their material was good, and some of it new. Hickman and Rose followed this with a funny specialty that pleased.

The chorus girls' "Maid of Madrid" was liked so well that she received more than half a dozen calls.

Niblo and Spencer offered a specialty that was liked. The "Tumbler" was a big hit, while the dancing they presented was so well done that they were recalled a few times before the show could go on.

They are a crew. The "rehearsal" scene, which takes place in the burlesque, was carried out very funny. One laugh following the other. The principals all worked hard and fast and did not fail to do everything over. The "Midnight Maidens" is a fast show, and did numbers that were amusing and entertaining. It is the best show we have seen at the Star in several weeks. R.D.

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With All Star Cast

BILLY (GROGAN) SPENCER FRANK MACKEY
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PRIMA DONNA

WITH STROUSE & FRANKLYN'S "PIRATES"

GUS FAY

FEATURED WITH THE "SIGHTSEERS"

RE-ENGAGED BY JAMES E. COOPER FOR NEXT SEASON

Gus Fay has come back and is now the same funny little "Dutchman" he was when we saw him working across from Joe Hollander eleven years ago with Irwin "Majestics"—SID. Dec. 18.

JIM HALL
HARRY BART
PHIL WALSH

COLUMBIA, NEW YORK, THIS WEEK

CALIFORNIA TRIO

EMPIRE, BROOKLYN, NEXT WEEK

At Liberty
For Next Season
Jim Hall, Manager

STARS OF BURLESQUE

SMILING NELLIE WATSON SOUBRETTE

DAVE MARION'S "AMERICA'S BEST"

A. ELLSWORTH

STRAIGHT AND CHARACTERS

WITH MILITARY MAIDS

CY ARDINGER

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ETHEL JOHNSON

SOUBRETTE

GROWN UP BABIES

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FRENCH PROLOGS

RUTH DENICE

PARIS BY NIGHT

ANOTHER SOUBRETTE

OLYMPIC, NEW YORK

BESSE ROSA

SOUBRETTE

POLLY, BALTIMORE, MD.

PEARL LAWLER

PRIMA DONNA

SECOND SEASON

BROADWAY BELLES

TOM AIKIN

JACK SINGER'S BEHMAN SHOW

GEORGE BROADHURST

COMEDIAN

GROWN-UP BABIES

NELLIE NICE

THIRD SEASON

HELLO PARADE

GENE and ETHEL BEAUDRY

THE LITTLE MAN WITH THE BIG VOICE AND THE FASCINATING GIRL

HIP, HIP MOORAY GIRLS

FRANK LAMBERT

CHARACTER MAN—PARIS BY NIGHT

HALLIE DEAN

SOUBRETTE—PARIS BY NIGHT

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Exclusive Songs—Special Scenery.

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| Armstrong, Doc | Davis, George | Prin, Jack | La Bay, R. | Monor, R. J. | Robert, A. P. |
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| Armstrong, Doc | Davis, George | Prin, Jack | La Bay, R. | Monor, R. J. | Robert, A. P. |
| Armstrong, Doc | Davis, George | Prin, Jack | La Bay, R. | Monor, R. J. | Robert, A. P. |

LADIES

| | | | | | |
|-----------------|-------------|-------------|-------------------|----------------|-----------------|
| Arnold, Blanche | Clark, Jane | Bohm, Marie | Labar, Mrs. E. M. | March, Mrs. J. | Vonnet, Mrs. J. |
| Arnold, Blanche | Clark, Jane | Bohm, Marie | Labar, Mrs. E. M. | March, Mrs. J. | Vonnet, Mrs. J. |
| Arnold, Blanche | Clark, Jane | Bohm, Marie | Labar, Mrs. E. M. | March, Mrs. J. | Vonnet, Mrs. J. |
| Arnold, Blanche | Clark, Jane | Bohm, Marie | Labar, Mrs. E. M. | March, Mrs. J. | Vonnet, Mrs. J. |
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DEATHS OF THE WEEK

In Loving Remembrance of My Beloved Father

CHAS. S. GRANT

Died March 8, 1912

ANNA GRANT.

MARGORIE QUINN JENKINS, formerly a vaudeville performer, died March 4 at the Manhattan Hospital, after an illness of two years. The deceased, who was born in 1876 and was in New York, went into vaudeville as a singer and dancer, when a young woman in Manhattan. One sister survives. The funeral services were held at St. Charles's Church and interment was made at Evergreen Cemetery, Brooklyn.

WILLIAM M. O'NEILL, died of heart failure at his home in Manhattan, N. Y., last week. He was manager of the Auditorium and Palace Club and was also Vice-President of the Exhibitors' League of New Hampshire.

CHARLES BACHMAN, who followed William Mack in "Kick in," and who played in many other productions, died last week in Los Angeles, Cal., from consumption. Bachman was formerly the husband of Mattie Ambros, but divorced her several years ago.

JOHN W. KELLER, formerly the original Cholly Knickerbocker and well-known as a dramatic critic in the New York Times and Hearst's Herald, died from pneumonia last week. He was born in 1856 and graduated from Yale in 1878. He then entered the newspaper field and was for a number of years the editor of the Recorder. He was also connected with other papers at an editorial writer and dramatic critic. He was also the editor of the Journal, New York at one time. He was buried in Beechwood New York.

DUDLEY MACDOW died of Bright's disease recently at his home at 31 Nicholas Avenue. A widow, daughter and two sons survive. He was the manager of the Kallay, the marshall, for twenty years and had been associated with him with the Kallay. He was manager of the Majestic, in Brooklyn, for seven years.

J. W. BRICKHOUSE, one of the leading salesmen of the Fifth Exchange, died last week from pneumonia in Chicago. HARRY LAMONT, manager for the Hill-Stead motion picture enterprises, was found dead on March 9 after escaping from the McKinley Hill Hospital in Cranston, N. J. He was delicious at the time of his escape and was a patient there. He is survived by a wife, three children and mother.

Geo. Honey Boy EVANS

Who Died March 12th, 1914
God Rest His Soul

JIM COHERTY

MARTIN JULIAN, formerly manager of Bob Fitzsimmons and at one time in vaudeville, died at his home at 1060 67th Street, Brooklyn, last Friday morning. He contracted pneumonia on a Sunday afternoon and it developed into pneumonia. Funeral services were held on Monday and he was buried in Kensico cemetery.

Julian was the brother-in-law of Fitzsimmons, the former heavyweight champion of the world and managed the latter when he knocked Jim Corbett out in the fight at Carson City and won the title on March 1897.

Julian and his sister, Rose Julian, prior to her becoming the wife of Fitzsimmons, shared in vaudeville in an acrobatic act. Fitzsimmons and Julian quarreled later and a break between them in 1907 following which he managed Ernest Roebber, a prizefighter and later a professional fighter and Harry Pierce. Julian is survived by his wife and two daughters. George Cutty died March 1912 at Huntington, Texas. Cutty was a sister of the late William C. Cutty, John, Frank and Melville, for a number of years stage carpenter of Fitzsimmons' troupe. He died at home in Fitzsimmons' home and was buried in the same vault as an operation on the head. He is survived by a wife and two daughters. His wife was with "Pete and Phil" this season.

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THIS WEEK

HELLO AMERICA

Next Week—CHEER UP AMERICA

MOVIES

CENSOR BOARD PROPOSED FOR N. Y.

ASSEMBLYMAN OFFERS BILL

Assemblyman John W. Slater introduced into the New York State Assembly last Saturday, a brand new motion picture censorship bill, calling for the establishment of a Censor Board of three, the name to be appointed by the Board of Regents. The new bill is very similar in many respects to the Corman measure passed by the New York State Legislature in 1916, but which failed to become operative because of Governor Whitman's veto.

The Slater bill provides for the examination of every foot of film offered for exhibition in New York. The fee imposed for this examination is to be as follows:

"One dollar for each 500 or each major fraction thereof in excess of 500 feet or of an exact multiple of 500 feet." Descriptions of films to be furnished to the Censor Board, which will have the power, according to the provisions of the proposed regulation, to ban or discontinue films, in their opinion, to "debase or corrupt the morals." The board would also be empowered to turn down all films that they deemed "obscene, indecent or sacrilegious."

The event that a picture is approved by the Censor Board, the Regents will return the film to its owner or agent within thirty days after it has been received from the Censor Board. Should the Regents disapprove certain parts of the film and insist upon its removal, they will return the film approved parts.

A salary of \$4,000 annually, is provided for the members, for each of the three censors.

FILM INJURED PLAYLET

The first case in New York State where a motion picture title has been deemed to infringe on a one-act playlet was decided last week by the Appellate Division of the Supreme Court in the suit of Paul Dickay against the Mutual Film Corporation.

Dickay had sued the film company to restrain it from using the title "The Come Back" for one of its feature films, Dickay alleging that it was an infringement on his readable playlet of the same title. The court below, in its interlocutory judgment, granted the plaintiff's plea and also sent the case to a special master for the purpose of assessing damages. An appeal to the Appellate Division, taken by the Mutual, resulted last week in an affirmation of the Supreme Court's verdict, and a modification of the damages. The court found that the Mutual Film Corporation was Dickay's attorney, and Seligman and Lewis appeared for the Mutual Film Corporation.

KEESSEL & BAUMAN COMING BACK

Kessel and Bauman, who organized the Keystone Comedy Company six years ago, and who, incidentally, started on the road to fame such recent day celebrities as Charley Chaplin, "Fatty" Arbuckle, Douglas Fairbanks, Tom Ince, William S. Hart, Dorothy Dalton, Louise Glam and others, are going back into the picture game as a firm next September. Kessel and Bauman's Triangle agreement expires around the end of the August, after which time they will be free to embark in the film field once more as independent producers. As a result, Kessel and Bauman, of the Chaplin \$24,000,000 for six pictures, which, by the way, is supposedly tied up with the Fox group, it has been reported, will be seriously considering the Kessel and Bauman deal.

ROS THEATRE OF \$2,150

Burglars blew open the safe, last Sunday, at the Adelphi Theatre, 2409 Broadway, owned by Leon Harnburg, and got away with cash and Liberty Bonds amounting to \$2,150.

The Adelphi is a motion picture theatre and when Mrs. Kate Whittle, the scrub woman, came to clean up the house last night before closing time, she discovered that the office of the manager had been ransacked and the door of the safe, standing in the rear of the orchestra circle, had been blown off. Near the safe also found a brass and kick, which, evidently had been used by the robbers to bore holes in which they poured their explosive.

She notified the owner who, in turn, notified the police. The latter, from the West 100th Street Station, who investigated, reported that they found no fingerprints or other evidence of identification and expressed the opinion that the robbers had secured entry to the theatre during Saturday's performance, remaining there until after they had finished their job.

INDICTED MOVIE OWNERS FREED

ELIZABETH, N. J., Mar. 8.—Judge Carleton has granted a writ of habeas corpus and dismissed three motion picture owners who were indicted on the charge of keeping a disorderly house. The owners of the theatres will be tried on March 13th. The three defendants to-day were Mrs. Mary O'Connor, a performer at the theatre being open on Sunday, while Burton declared that he had no desire to open, but was compelled to do so for the sake of his week day patronage.

Judge Pierce said that he felt the owners were innocent of the crime because of the fact that they had been encouraged by Mayor Minerva.

AWAIT PICKFORD STORY

LOS ANGELES, Mar. 8.—The entire motion picture world is at present, waiting to hear from Jack Pickford, as to the reason he was discharged from the navy. Some nasty rumors have been in circulation and Jack reached his home, Mrs. Charlotte Pickford, his mother and manager, who says her son will soon clear everything up satisfactorily.

Pickford is at present on location and cannot be reached, but it is said, on his arrival here, he will make statements that will involve some naval officials and even may send one to prison.

Oliver Thacker, his wife, arrived in San Francisco last week; and Mrs. Pickford was in the bank in Los Angeles from a business visit to her son's company.

JAP PRODUCER HERE

Benjiya Kishida, producer of motion pictures in the Orient, arrived this country from Yokohama, Japan, last Saturday, bringing with him three feature films which he expects to direct here. "The films are called 'The Japanese Ence' and 'The Orient'—a three reel comedy, and 'One Thousand Wonders of Japan' in eight reels. San Jigito, one of the foremost actors in Japan, is featured in each of the pictures."

LOS STARS LONG TOUR

Ochs A. Ochs, vice-president of the United Exhibitor Company, left New York last week on a tour of the United States as one of the company. He intends to go direct to Los Angeles, where he will confer with the Fox group. Ochs is expected to make a tour of the whole country and be absent from New York for several months.

HIRAM ABRAMS HEADS BIG 4 ORGANIZATION

SCHULBERG NAMED AS ASSISTANT

The rumors that have been floating up and down the film Rialto for the last two months with respect to the future activities of Hiram Abrams and B. P. Schulberg, the former Paramount-Artcraft executives, were set at rest last week when it was officially announced that they had been appointed general business managers for the Chaplin-Pickford-Griffith-Fairbanks combination, popularly referred to as the Big Four.

Abrams will be general manager and Schulberg assistant general manager of the United Artists' Association, the corporate name under which the Big Four will manufacture and market their productions. Both of the newly appointed officials are film men of long and extensive experience and it is the consensus of opinion in picture circles that the Big Four have made an exceedingly wise move in selecting them to guide their business destinies.

It was freely predicted when the Big Four came into being a few weeks ago that Abrams and Schulberg would be connected with the organization. Schulberg, who has been with Abrams and Abrams' connection from the Paramount-Artcraft organization last December was brought about by a knowledge of their new affiliations, stated, on Friday, that such was not the case. Speaking of the Big Four's plans Schulberg said:

"We will establish distributing offices all over the United States, though in just what way we will distribute the films has not yet been settled. Naturally, since objecting to releasing a program was what induced Mrs. Pickford, Mr. Chaplin, Mr. Fairbanks and Mr. Griffith to break their former affiliations, we will not release the pictures collectively. Each production will be sent out as an individual attraction, and to get one it is not compulsory to show any of the other pictures made by any other member of the group."

ZUKOR TO HEAD BOND DRIVE

Adolph Zukor will again be chairman of the motion picture division of the next year's feature film drive. C. Wilson, advertising manager for Famous Players-Lasker Corporation, will also be active in the drive.

A number of features made by the Treasury Department on behalf of the Red Cross, a feature of the drive. Most of the numbers made by the stars in the Fourth Loan will be refixed and fixed over to be shown at the same times and will be used in the campaign.

RACHER SUES SIMMONS

George Racher has brought suit against Joseph Simmons in the Supreme Court to recover \$2,500, alleged to be due him. Racher will name the Simmons the "Cut-Out" filed last September for this year's feature of the United States, Canada, South America, Australia, Africa, Scandinavia, France, Spain and Portugal for \$2,500, and only \$500 has been paid as yet.

RIALTO HAS THREE COMEDIES

Among the three comedies which will bring three comedy pictures to the Rialto next week. The feature will be "Boots," which will be shown on Friday. The other two, "Mr. and Mrs. Sidney Drew," is another comedy which will be shown. A Mutt and Jeff picture will be shown. There will be news picture, making it an all-comedy show.

FILM FLASHES

Frank Lloyd has severed connections with Twentieth Century Fox.

Frank Wood has joined the selling force of Goldwyn.

Bert Fernald of S-I is ill with an attack of neuritis.

George W. Fuller is now Washington manager for Metro.

Morton Saltzman will soon start work on "The Open Road."

Freddie Martin is now on the road for Metro out of Chicago.

Harry K. Kell is now the Pittsburgh office manager for Universal.

The Yale Photo-Play Corp. of Des Moines has gone out of business.

E. H. Wright has gone over to the Mutual selling force from Select.

W. L. Donohue, formerly with Fox as salesman, is now with Select.

Harry D. Graham has gone to Omaha to take charge of Pathe theatres.

Fred Sittler is back with the Pittsburgh Exhibitors' Mutual Exchange.

"Upstairs and Down," the first print of Selznick, is due here this week.

Madge Evans is now making a one-reel print "The Little Maid Girl."

P. M. Shumton is back with Mutual after being discharged from the army.

John Emerson and Anita Loos are writing a new feature for Paramount.

Joe Kelly of the Motion Picture News has joined the Rothbart Corporation.

H. M. Matthews has succeeded Meyer J. Cohen as General in San Francisco.

Norman Brown has been re-elected president of the Idaho Theatre Managers' League.

Nathan Abner, of Wilmer and Vincent, has bought the rights in the film "The Sign of the Cross" from the Reading, Pa.

Sam Harker of the Big U exchange was given a dinner last week by the office staff.

Virginia Pearson is recovering from a shock and slight injuries received in an automobile accident.

Harry A. Spoor, the London representative of Essanay, is in New York for the first time in ten years.

Max Lery has succeeded Dan Donnellan as general manager of the Chicago Exhibitors' Mutual Exchange.

Max Kneib, of the Broadway Theatre, is now in Montreal making changes in the Holman Theatre for Universal.

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MARCH 19, 1919

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AGENT-OWNERS MUST APPEAR AS SUCH

KEITH OFFICE ISSUES ORDER

Vaudeville artists' representatives' holding booking franchises with the Keith Exchange who produce, as well as book acts, must state the fact that they are producers, hereafter, when arranging time for such acts as they may own or have an interest in, according to a notice which went up on the sixth floor bulletin board last Wednesday.

An agent, for instance, who has "bought in" on an act, whether the turn is a two, three or four act, or a "production" in the generally accepted sense of the word, must make his financial connection there-with.

The notice is looked upon by many as an effort on the part of the booking office to straighten up two or three agents whose "undercover" connections with several so-called "productions" have given rise to considerable gossip recently.

The order is also "produced" with having been issued for the purpose of preventing "under-cover" agents who own part or all of a vaudeville production, but who do not appear openly in the light of owners or producers, from raising the ante on salaries when booking what is apparently someone else's act, but which in fact is their own.

The order, which is dated March 11, and signed R. F. Keith Exchange, reads as follows:

"Any representative of a vaudeville act who is also the producer or owner of the same act, must see that the contract slip reads: 'Then follow a blank space for the name of the owner opposite which appears another blank space for the name of the act or production.' And the contract must be signed in the name of the producer or owner. If the representative appears as a producer, then the producer's name must be given as presenting' (blank space follows)."

DRESSLER RAPS ED WYNN

Marie Dressler gave Ed Wynn a law-suit over when he failed to put in an appearance for the entertainment she gave last Sunday at the Hippodrome. Wynn was supposed to be the Master of Ceremonies and when he did not show up she rallied against all artists who disappoint audiences as he had done and waded more indignantly when she spoke of Wynn, saying that after he was given weeks of free advertising as the main attraction of the bill he had "ducked his engagement and walked out on the show."

HAD GUNS AT GERMAN OPERA

William G. McRae, a discharged sailor at the Seaside Hotel, said last Monday week to have stated that two machine guns were mounted on roofs adjoining the Leaning Theatre and that he had seen the German opera to be open. He claimed that he stopped a gang of soldiers and sailors armed with machine guns and hand grenades from appearing in front of the theatre.

"NAUGHTY, NAUGHTY" TURNS BAD

The closing of "Naughty, Naughty," a musical show, that opened at Oakland, Md. last week, resulted in the resignation of M. T. Middleton, the show's producer, as general manager for Dix Hill.

Middleton has been associated with Hill for the last five years, and, during all that time, according to Hill, he yearned to be the owner of a musical production. So, several months ago, he took one of Hill's old manuscripts, "My Aunt from Utah," got some scenery and properties belonging to Hill and organized a company to play it at "Naughty, Naughty" and the finished product and it started on its way three weeks ago.

Last Saturday, F. J. Lee, manager of the "Naughty, Naughty" show, telegraphed Middleton that \$500 was necessary to bring the company of twenty-two people from Oakland to New York, and, unless Middleton arranged for immediate transportation, the company would find themselves stranded in the town, where they played to some slight figure above nothing. Middleton placed the telegram in a conspicuous place on Hill's desk and, after indicating the following note to Hill, departed, to be seen no more. This is the note: "This is my finish. I haven't a nickel—I've got all the bad in the world. I'm going to get a job driving a truck." (Signed) "M. T. Middleton."

After reading Middleton's valedictory, Hill arranged for the company's transportation back to New York. Charles Wilson, who has worked as a road manager for Hill during the last three years, has been appointed to the position from which Middleton resigned.

COMPLAINS OF MANAGER

Counts and Tunnis last filed a complaint with the Producing Managers Association against W. D. Clark, manager of the Grand Theatre, Oakland, Ohio.

According to the complaint, Clark has been signing booking contracts for his theatre far ahead and then, a short time before the attraction was due to arrive, notifying the manager that no contract existed because he had never signed any. As a result "The Kiss Burglar" booked to show in March 28-29, will have to lay off that day.

Counts and Tunnis also cited another instance of Clark's alleged reputation of a booking contract. This was in the case of "The Boomerang." David Belasco's production, which was booked for Marion March 3 and had a lay off day, because Clarke refused to play the show, claiming he had not signed the booking contract.

ACTOR HOSPITAL HOLDS ELECTION

Chicago, March 17.—The election of officers of the American Theatrical Hospital Association held today resulted as follows: Judge Joseph Sabath, president; Judge Charles N. Goodman, honorary president; Thomas J. Johnson, vice-president; and Aaron J. Joseph, treasurer. A board of fourteen directors will be chosen at an early meeting and a benefit performance will be given for the hospital on May 25 at the Auditorium.

MONDAY WAS DOUBLE HOLIDAY

Last Monday was a double holiday, both the Irish and Jews celebrating. For the latter it was Purim, a holiday of feasting and jollity.

NEW N. Y. A. CLUB MARVEL OF SPLENDOR

READY TO OPEN SOON

The National Vaudeville Artists' new clubhouse in Forty-sixth street, near Broadway, is reaching the stage where it can be used for occupancy within a day or two. The formal opening date has been tentatively set for Tuesday evening, March 25, and it is probable that the doors will not be thrown open for one or more weeks yet.

A new hall, the N. Y. A. will make the entire theatrical world sit up and take notice, when it is finally opened for public inspection. The entrance, over which is suspended a bronze canopy, leads to the main floor by way of a flight of white marble. The basement, which contains one large room, about 30 by 50 feet, may also be reached directly from the main floor. The basement floor is fitted up with Grecian walnut, the general scheme being white and gold. All of the supporting pillars are Italian marble.

On this floor will be located the billiard room, restaurant, grill and bar. The floor is made of rubber, consisting of blue and white blocks, and must have cost a small fortune alone. An old-fashioned fireplace, built of granite and marble blocks, gives the grill room an unusually homelike and comfortable air. The kitchen is located in the rear and is equipped with the very latest type of cooking device.

A broad staircase of white marble leads from the basement up to the main floor, and from the front part of the main floor a white and gold foyer, with blue paneled walls and softly blended draperies. The carpets and rugs are all of the heaviest velvet, covering a floor of inlaid Italian marble. The color scheme of white, blue and gold, is maintained in the floor coverings.

The pillars on this floor are also of Italian marble. Ten or twelve cut glass chandeliers, furnished with many incandescent lamps, furnish the light on the main floor.

The office deck is a work of art, being of a peculiarly odd period design. There are eight telephone lines in the foyer, even these very necessary adjuncts being stained and constructed so as to blend with the general scheme. The foyer is equipped with numerous lounging chairs and sofas, done in expensive tapestries.

Two parts of the foyer is a ladies' rest room. This is fitted up in white and gold, the walls being covered with heavy brocade velvet of a deep yellowish tinge. The foyer and ladies' room occupy about half the space on the main floor. The other half contains a ball room, which prepares more than favorably with the celebrated ball room for the hospital on the famous reception hall. It is about 70 feet wide and 60 deep. The ceiling rises to a height of 20 feet, and is a room giving the room a noticeable air of spaciousness. A mezzanine balcony encircles the ball room, and a gallery, which is where it becomes a gallery which can be (Continued on page 30.)

THEATRICAL PEOPLE ROBBED

With the arrest last week of John Zaag and John Clavin, said to be enemy aliens, both of whom are charged with robbery, the police say they have caught the thieves who, they think, may have robbed a number of performers recently in theatrical rooming houses.

Clavin was formerly a janitor of the Edmonds Apartments, 780-6 Eighth avenue, where a number of actor folk live, and where series of robberies have recently occurred. Lang lived with Clavin in a furnished room at 572 West Fifty-fifth street, where they were both arrested last week by Detectives Flaherty, Ferguson and Long of the West Forty-seventh Street Station, and where the police say they found a considerable amount of property recently stolen from performers.

The police say the men arrested have confessed to ten robberies in the Edmonds Apartments alone. But at least ten other robberies have been perpetrated during the last three weeks in theatrical rooming houses. The police say that between Seventh and Ninth avenues, where the \$5,000 worth of loot was stolen, the police recovered more than \$1,000 worth stolen from William Bines, a third-third street, who was robbed six weeks ago.

WAYBORN GOES TO PARIS

London, March 17.—Ned Wayborn left here today for Paris, where he will be Hippodrome manager for Albert De Courville. Wayborn will remain in Paris until April 1, gathering material for Ziegfeld's "Palace of 1919," which he will begin to stage almost immediately after his arrival in New York before the 15th of April.

In addition to the material for the new "Palace," Wayborn may bring back with him several performers from Paris to be placed under contract by Florenz Ziegfeld in America.

WANT STONE FOR AUSTRALIA

Edward Tate, representing J. and N. Tate, the Australian managers, is in New York and is negotiating with Fred Stone with a view to taking him to the Anti-podes to appear in "Chin Chin" and "Jack O' Lantern." Tate is successful in his negotiations he plans that as many as possible of the players who appeared with Stone in these productions shall accompany him on the tour.

STAGE HANDS MEET APRIL 13

Boston, March 14.—William A. Dyer, the New England secretary of the I. A. T. S. E. has sent out notice of the next general meeting of the New England branch, which will convene at Lynn, Mass., on April 13.

MADE \$100,000 THIS SEASON

"Chu Chin Chow," the big spectacular attraction of Elliott, Comstock and Gess, which is now playing an extended engagement at the New York Theatre, has reported to have made close to \$100,000 for that firm this season.

"THE VERY IDEAS" CLOSES

The Buckley and Sullivan road company playing "The Very Ideas," closed last night at the New York Theatre. The show, after being out since, ended last season.

STAGE HANDS AFTER 'TURKEY' ROAD SHOWS

WANT THE CREWS UNIONIZED

In instructions issued last week to its locals through the official trade journal, the International Alliance of Theatrical Stage Employees has called for a strike against "Turkey" shows operating throughout the country without union contracts for crew.

According to the union, the shows went on the road without having signed contracts with the union, and are trying to run their companies with crews engaged in the various towns in which they play. This is contrary to the laws of the union, which require a show to carry a man for each department back-stage before additional stage hands may be engaged in any town.

The managers and owners of "Turkey" shows do not carry the necessary stage hands for the reason that it saves them traveling expenses. As a result, whenever the union in New York receives word in advance of this state of affairs, it has telegraphed the local in the town where the show is scheduled to travel to furnish the man necessary to put on the show. This has led to strikes and, in some cases, the show has had to move on without being presented in the place it was scheduled to show.

Among the shows which the union has called to the attention of its locals are the "Buckles," "The Blue Bird," and "The Girl of the Year," which, to quote the union notice, "travels without crew and owes money to Clinton, Ill., and \$25." This show was presented in Clinton because of a strike.

"Blackstone, the Magician," is another of the union says are being run by non-members of Mevilleville Local No. 808 who are not eligible for road positions. Because of this, they are being boycotted.

Others are described by the union as follows: "Wayway Rastina," men placed locally with this attraction by New Castle and other locals.

"Trotzke," at Fort Worth the manager of this attraction refused to sign contracts and the local refused to work the show. As a result the show was not presented.

"Horty's Musical Revue." The manager of this attraction is a expelled member of our Alliance. This penalty was placed against him for refusing to answer the road call. Other shows and producers have been preferred against him. He has since convinced at breach of our laws by his union to present. His shows are not eligible for a road position to travel under false credentials. This attraction has been a source of constant trouble.

E. F. Fay, secretary of the I. A. T. S. E., with headquarters in this city at 107 West Forty-third street, explained last week that the only way these "Turkey" shows can avoid encountering trouble with local unions is to present their shows in towns where no local exists.

JOINS 'INVISIBLE FOE'

Karl Anthony has joined the cast of "The Invisible Foe," the mystery play now in its third week at the Broadway theatre. The piece is under the guidance of Thomas Dixon, who is now devoting his time to a new play, which will have its premiere late this season.

GEORGE HENSHALL BACK

George Henshall has returned to New York after launching "Scanda" in Chicago under Walter Lang. He is now handling the picture "Thomas Dixon and the Duke of the Invisible Foe," at the Theatre.

DIVORCES ACTOR HUSBAND

"To" Kerna, a singer and dancer, was divorced from her husband in the Special Sessions Court from H. Phillips, an actor.

BUY "BIRD OF PARADISE"
Oltner Morocco and Richard Walton Tully last week bought the rights of the "Bird of Paradise," having bought out the forty per cent interest held by other owners in the Egyptian Producing Company, the corporation organized in 1911 to produce the play. This was learned when an application was filed with the Secretary of State in Albany, last week, by the stockholders, to dissolve the corporation, the assets to be turned to Morocco and Tully.

The Egyptian Producing Company, of which Tully was president and Morocco manager and treasurer, was capitalized at \$100,000. The company was organized by Tully, who was the first producer here in 1911 with "The Sign of the Cross," Laurette Taylor, who has been a star to stardom, originating the principal feminine role. It ran several months without achieving any considerable financial success.

However, on the road the play proved to be a financial bonanza, as a result of which several companies were organized which have been playing steadily throughout the United States and Canada since 1911.

The profits realized by the corporation from the play have averaged \$16,000 a year. Tully and Morocco are seeking to dissolve the Egyptian corporation in order to acquire the rights to the play asset, the play, it will be cheaper to conduct it under a partnership arrangement with Morocco to stardom, originating the principal feminine role on the corporate ownership.

HARRIS ESTATE LOSSES CASE

A judgment for \$6,000 was rendered last week in the Supreme Court against the estate of the late William Harris and Joseph B. Stenck, Jr., who were partners in Stenck & Sons, dealers in musical instruments.

The suit was tried before Judge Pitlake and a jury and grew out of a contract the defendants are alleged to have made with the late Joseph B. Stenck, Jr., a partner known as a Phonos-Violina. The instrument, according to the alleged agreement, was to be taken by all of the defendants, taking the place in that house of the regular musicians on account of differences that arose between the defendants and the musicians' union.

Rocker sold his contract for the musical instrument to Stenck & Sons, but the latter never installed the instrument in the theatre because, it was testified at the trial, the difference between the musicians and the managers was settled. However, through their attorneys, Elfers and Abrahamson, the defendants refused to pay over \$4,000 from the defendant, that being the amount of the purchase price in the alleged contract. Judge Pitlake directed the jury to bring in a verdict for the plaintiff and the costs and interest brought the amount of the judgment up to \$5,000.

STRAND, HOBOKEN, SOLD

The Strand Theatre, in Hoboken, was last week sold by the Standard Insurance Company, its owner, to a man by the name of Goldman, owner of motion picture theatre in New York City. The man who will run the house as a motion picture theatre.

Until five months ago the Strand was run by the Schoenbach Amusement Company, a New York corporation.

MARY COMPTON ROBBED

SAN FRANCISCO, March 12.—Mary Compton, an actress, and a friend, Ruth H. Brown, were robbed of jewelry in the city here last night. The robbery was caught later with the loot on him. Among the articles were a diamond ring, two bracelets and a watch. The woman and her friend identified their property and it was restored to them.

LENORE ULRIC HAS NEW PLAY

Dale Balasco has a new play for Lenore Ulric, now on the road in "The Road to Rome," which has been named, will be presented in New York next season. Miss Ulric is to have the role of a Chinese girl in the play.

NEW STATELAKE OPENS IN CHICAGO

WILL PLAY FOUR SHOWS

CHICAGO, Ill., March 17.—The new StateLake Theatre opened today with a bill composed of Tricé Pigana, Rupp and the "Lionel" and "The Lioness" Haig and Lockett, William Fitzgerald, For Pitt's Sake, Lillian and Wolford and Gordon and Silverman.

The house is one of the handiest in the country and has a seating capacity of 1000. The top price to be charged will be 35 cents. The prices at matinees will range from 14 to 35 cents; at night, 15, 25 and 35 cents. There will be four shows a day, but the program will be so arranged that the acts will be only required to appear three times daily.

Two orchestras will be employed in the house under the management of James G. Henshall. The work in the theatre of the hour took. A \$50,000 pipe organ is one of the main features of the house, which will run continuously from 11 to 11, and represents the last word in theatre construction. It contains both two floors, is of modern French manufacture and the interior is in old ivory, with tamps blue, gold and red, in prominent relief.

The theatre is the largest in Chicago, being fifty-six feet wide and twenty-five feet deep. The stage is 110 feet wide and thirty-five feet deep. The main curtain is of rich red silk velvet and will run continuously from 11 to 11, and represents the last word in theatre construction. It contains both two floors, is of modern French manufacture and the interior is in old ivory, with tamps blue, gold and red, in prominent relief.

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Block, the managing director of the Orpheum Circuit, is president; Mort H. Singer, general manager, and C. L. Kohl, vice-president. Sam Mayers has been appointed resident manager, and Olyde Marsh will act as assistant. John Peterson has been given the position of superintendent, and John Brown will take full charge of the stage. James G. Henshall conducts the orchestra.

BIMBERG WANTS THE STANDARD

Bernard Bimberg, son of the late "Bim, the Button Man," has brought suit in the Supreme Court against John Cort and Walter Rosenberg (The Standard Amusement Company), lessees of the Standard Theatre, Chicago, to compel them to sell the Standard to him. Bimberg is running the Sunday shows under a sub-lease from the Cort and Rosenberg company.

Bimberg is seeking an injunction to restrain the Cort and Rosenberg company from his Sunday tenancy, for Cort has served notice that he wants to run the Standard himself.

According to an affidavit in the suit, filed by Nathan Burkan, Bimberg's attorney, Bimberg leased the theatre from his Sunday tenancy, for Cort has served notice that he wants to run the Standard himself. Bimberg is running the Sunday shows under a sub-lease from the Cort and Rosenberg company. Bimberg is seeking an injunction to restrain the Cort and Rosenberg company from his Sunday tenancy, for Cort has served notice that he wants to run the Standard himself.

HARRIS PAYS HIGH ROTALTY

Wm. Harris has agreed to pay Samuel Stenck & Sons for the rights to the "Bird of Paradise" a flat royalty of 10 per cent on the gross receipts, plus 5 per cent of the profits, said to be a high royalty. A manager who has ever agreed to pay an American playwright. The customary royalties received by American playwrights are between 10 and 15 per cent of the gross receipts, and 5 to 10 per cent of the net receipts. Harris is said to have received his royalties, notably Franz Lehar, whom it has been said, received 10 per cent of the gross receipts, and 5 per cent of the net receipts. This was only for his share. The librettist was also paid a regular fee of \$5,000 a year, and a bonus of 5 per cent of 5 per cent. The Coburns are also paying 12½ per cent for the "Better Ole" rights.

SEATS ON SAME LEVEL

The Clinton Theatre, the lower East Side's newest vaudeville and motion picture house, which contains 1,400 seats, has had its orchestra altered so that people now sitting in the back rows can see the show over the heads of those down front.

After the Clinton was opened about two months ago, it was discovered that there was very little pitch to the orchestra floor, the back rows of seats being almost on a level with those in front, like pews in a church. As a result, the audience, Blinderman and Cohen, had to have the seats raised in the back rows, the pitch being done nights after the final performance. The floor now conforms to those in most other built theatres.

GET CAR WITH 25 TICKETS

The United States Railroad Administration issued a notice last week warning the rule covering the number of tickets that must be purchased to secure a private sale, and asking the minimum at twenty-five tickets, as has been effective since the 7th of January.

Price of the twenty-five ticket rule had been in effect for many years, but on that date it was changed to twenty-five tickets. The rule was again changed to thirty tickets, where it has remained stationary until the new order was issued for the 1st of March. It is used, to become effective March 15.

MANAGER ROBBED IN BROOK

Richard Hirsch, manager of the Boma-Hirsch Company, presenting "In the Attic," was a victim of a hold-up last week in a drug store. Hirsch, who was returning home from the Steinway Theatre, Astoria, L. I., went to a drug store to use a telephone. He was in the booth, six young men, who said they were returned soldiers out of jobs, entered with drawn revolvers, held up the proprietor of the store and two other men. Hirsch was then dragged out, and the proprietor of the store was given \$220 in cash. It is said that from the till, they secured about \$800. The robbers escaped in a taxicab and are still at large.

MINISTERS KILL THEATRE

BOSTON, March 15.—The protests of eight Protestant ministers and Mr. Tolson were the means of causing Mayor Foss to refuse the petition of the Broadway Theatre (L. I. Shapley, Wm. N. Barkin) for authority to erect a \$500,000 motion picture theatre at 494-497 Broadway. The petition had been refused, and not afford to build without Sunday licenses, and the ministers' opposition to the enterprise. The petition had been refused, and not afford to build without Sunday licenses, and the ministers' opposition to the enterprise. The petition had been refused, and not afford to build without Sunday licenses, and the ministers' opposition to the enterprise.

WANTS SUNDAY SHOWS

CLAREMONT, March 15.—The legitimate theatre district of the city of Claremont behind a request to be allowed to open on Sundays. The motion picture theatre have been refused to open on Sundays by the legislature for Sunday openings. The managers of the Opera House, Claremont, and the other theatres, which show legitimate, vaudeville and burlesque attractions, are behind the move.

ALTER BUSINESS METHODS TO LOWER TAX

DISOLVE SMALL CORPORATIONS

That a general wedding of small theatrical corporations into holding companies, through which corporate taxes would be the payment of a long list of income taxes, may soon become general among theatrical men whose interests are scattered throughout many directorates, was evidenced this week when B. S. Moss made application to the Secretary of State to dissolve three. This is done so that the assets of the dissolved corporations may revert to one holding company, thus eliminating the expense of paying taxes on corporations that, in themselves, are losing the theatrical properties to earn any additional profit, besides eliminating the bookkeeping that each corporation entails.

Oliver Morocco and Richard Walton Tully also took the same step last week when they made application to dissolve the corporation which produced "The Bird of Paradise" for them.

The corporations which are seeking to dissolve are: The Lafayette Leasing Company, the Jefferson Leasing Company and the Eighty-sixth Street Amusement Company. These are subsidiaries of several of his vaudeville and motion picture houses throughout the city.

The method of surrounding a theatrical property with a number of entwining corporations, new enterprises growing out of these, was said to have originated with the late Judge Dittgenhofer, who was the manager of the Palace for Klaw and Erlanger and many other theatrical men. It was done so that the theatrical property, which might be dissociated from the speculative element that attaches to entertainment, could be sold at a profit.

Moss owns five theatres in Greater New York. These are the Prospect, the Hammerstein, the Regent, the Jefferson and the Flatbush, Brooklyn. Besides these he controls under a leasing arrangement several theatres in Philadelphia. Each of these houses at this time requires four or five different sets of books in which the accounts of the various corporations connected with them are kept. Probably not more than one set of books will be required for each house if the dissolutions now applied for go through, and there is no reason why they shouldn't, because, as there is no reason why the stockholders, which would bring the matter before the courts, applications for dissolution are more or less perfunctory matters.

JURNEY OPENS UP OFFICES

Oscar Turney has opened offices in the Loewine Building, 100 West 42nd street, with his plan to amalgamate several of the larger amusement parks. H. Clark Moody, theatrical manager, was struck with the business last week, and the plans of the new organization will necessarily hit until he recovers. Turney intends to manufacture amusement devices on a large scale, and also expects to have a part direct in operation, before the beginning of the season.

DIVORCES JIM KEARNEY

CHICAGO, March 17.—Geraldine Emma Kearney, known under the stage name of Geraldine Coyle, was granted a divorce from Jim Kearney, a comedian with the Superior Court, from James Stevens Kearney, the Irish comedian, who was known as the "Highland" Mike Coyle, in a vaudeville. She was represented by Leon A. Breenak.

LAMBERT BACKER BACKS OUT

Richard Lambert was reported to have been a new partner in the organized Hoyt play which he is to open in Baltimore on April 7, early this week. It was stated that the Baltimore play was agreed to finance it, had changed his mind.

"THE PRIOR" SUSPENDED

The refusal of the Board of Governors of the Friars' Club to grant Bert Levy's request that they increase the dues of members, has resulted in the suspension of the magazine. Levy had automatically made each clubman a subscriber to *The Prior*, has resulted in the suspension of the magazine.

Under the name of *The Prior*, Levy, the vaudeville cartoonist, undertook to publish *The Friars' Register*, the official organ of the club before war-time prices forced its suspension.

Levy is a man of some of the powers of those journalistic experience had been confined to the writing of a few newspaper paragraphs. Levy had no experience regarding the editing and publishing of a magazine.

Such a guess and thought was given to the exterior appearance of the magazine. An artist of reputation drew the front-page design, which was printed in three colors. The paper was of excellent quality and the printing fine.

The inside, or reading matter, of the publication, however, evidently did not worry greatly the cartoonist-editor, who mailed the photographs of some of the club's prominent members, said a few kind words about his friends, ignored those who were not and let it go at that.

After the publication of the first issue, which contained a modest announcement that the subscription price was two dollars per year, without mentioning the moral detail as to whether the magazine would be a monthly or annual, Mr. Levy anxiously awaited the rush of members to subscribe.

For some reason, the anticipated rush never occurred, and Levy conceived the idea of carrying over a subscription plan in connection with the magazine. Failing to inspire the Board of Governors with the idea, he decided to discontinue publication of the magazine and, as a result, has more time to devote to his vaudeville work and the entertainment of the early arrivals at the Hippodrome, where he is appearing.

PAID \$100,000 FOR "BETTER OLE"

Anderson T. Hard, the shipping man who backed "The Better Ole" for the Coburns, received approximately \$100,000 from the latter when he sold out his interest in them last week. Hard, who is one of the heads of the National Shipping Company, at 25 Broad street, is interested in farming and livestock, besides the varied business interests in which he takes a flyer occasionally. His business ventures are essentially speculative, and this is the reason why he is willing to dispose of his interest in "The Better Ole" show just as soon as he found a decent profit awaiting him.

The fact is, the Coburns could have produced "The Better Ole" without financial assistance from outside. They are paying about \$10,000 to put on, but being good showmen and realizing the risk involved in the show, they are willing to let Hard and two others in, these others, who also received a substantial return on their investment, is the reason why Hard's interest, however, amounted to about \$100,000. The Coburns' share cost may be gleaned from the report that a fourth interest was offered for sale at \$250,000.

There are now five different companies playing "The Better Ole" throughout the country. The show is being managed by a company headed by Mr. and Mrs. Coburn at the Cort Theatre. Since the show opened there on March 18, 1918, it has established a record for weekly receipts at that house, playing to an average of 1,000 a night. The show has since it opened there, seventeen weeks ago.

"SPEC" BILL ADVANCES

PHILADELPHIA, March 13.—The bill regarding the sale of theatre tickets in Pennsylvania has passed a reading in the Legislature. The bill, which is known as the "Spec" bill, provides that the only theatre tickets which may be purchased will be at the box office.

THEATRE MGRS. TO ENTERTAIN 27th BOYS

HAVE OFFERED 10,000 SEATS

The legitimate theatre managers of New York, through the United Managers' Protective Association, have offered to entertain 10,000 seats, free of charge, to the soldiers of the Twenty-seventh Division, having the arrangements to entertain that many of "New York's own," at the various Broadway theatres at the Wednesday matinee.

The Mayor's Committee of Welcome, it seems, requested the United Managers' Association to arrange to give three consecutive matinees, next week, Monday, Tuesday and Wednesday, respectively, but the managers, at a conference on Friday afternoon concerning the request, decided that the plan was not feasible.

Instead, they decided that the stars of three consecutive night and matinee performances, making six straight performances, would be the best way to entertain the actors concerned in their presentation and that it was definitely decided to eliminate the Monday matinee and give three extra afternoon performances on Tuesday, March 26, the day set aside by the Mayor as a legal holiday in honor of the Twenty-seventh's official homecoming.

In addition to the seats offered by the legitimate managers, it is understood that many vaudeville managers will also do their part to entertain large numbers of the Twenty-seventh's boys. The offer of free seats in New York Theatre to be set aside for the soldiers during the celebration of the homecoming of some twenty-five thousand, according to report.

COMES TO TRIAL AFTER 12 YEARS

A twelve-year-old suit of Frank L. Perley against Lee Shubert and John O. Fisher, appeared on the calendar again last Monday. Perley, who is now a member of the Supreme Court, and may be reached for trial this week for the first time since it was started.

The suit grew out of the partnership formed by the three litigants in July, 1906, to produce the Red Bird musical play, "The Nazarene." Subsequently, the play was produced by Shubert, Fisher and Perley on Oct. 11, 1906, proving a failure and closing on the 23rd of October.

In February, 1907, Perley, through Franklin Bism, his attorney, began an action in the Supreme Court against Shubert and Fisher, alleging that he expended more money in the play's production than his partners and asking that a receiver be appointed for the partnership. The court appointed John O. Fisher as receiver, and he took testimony, but he died shortly after his appointment.

In 1906 John O. Fisher filed a petition in bankruptcy, and when he was finally discharged from his debts Feb. 17, 1909, he was also relieved from paying Perley the amount he (Perley) claimed was due him. Perley then sued Shubert and Fisher as the sole defendant from whom a possible judgment in the suit may be collectible.

Another suit, which is now in the suit is the fact that Franklin Bism, who is now suing Lee Shubert on behalf of Perley, was formerly Shubert's attorney, and the suit has been chiefly instigated in procuring the Casino Theatre for the Shuberts several years ago. This case is really being the nucleus of the Shubert's theatrical fortunes. William Klein is now the attorney for the Shuberts.

GRACE GEORGE COMING IN

The Wm. A. Brady office was looking around for a new actress to house in which to bring the new Grace George play, "His World, and His Dal," which, it is said, will be produced in Cleveland. It is possible that "The Net" may be moved to another house and the new play installed in the Forty-eighth street house.

THREATENS TO SUE MORRISSEY

Mr. Julius Morrissey, 625 West 125th Street, was threatening early this week to sue Will Morrissey, of the "Overboard" show, for libel. The latter had written and sent out one of the engagements by Morrissey, of Mrs. Shaffer's ten-year-old daughter, to be married to a man who was not the show, before it left New York.

According to Mrs. Shaffer, Morrissey, before he was married, was a member of the gagged Norma, who speaks French, Italian and English, is a school girl and protests her parents and the show. She has never been on the stage before. It was understood, says Mrs. Shaffer, that the show was to be taken to Chicago, where the engagement of the show on Hartford and Providence. No definite arrangements to entertain that many of New York, but it was agreed, Mrs. Shaffer says, that the expenses and transportation of Morrissey and her sister, Irene, thirteen years old, the latter to act as traveling companion, was to be paid for by Morrissey. However, Mrs. Shaffer accompanied her children to Providence and Hartford, paying her own expenses.

After Mrs. Shaffer saw Morrissey prevailed on her to permit her children to travel with the show to Syracuse, then to Detroit and finally to Chicago, where the show opened at the Princess Theatre. Norma was with the show in Chicago four weeks, living during that time with her sister at the Hotel Sherman, where it is admitted Morrissey paid their expenses. Morrissey, however, had to pay the ten dollars each week for spending money, she says.

Norma, Mrs. Shaffer says, also grew tired of Morrissey's promises to send the children back to New York, and telegraphed to her mother in Chicago, where she was at once. Morrissey telegraphed back asking for four days more, during which week he would be in New York to take Norma's place. This was granted by Mrs. Shaffer, who says that Morrissey promised to send the children back a week ago Saturday.

Late that same night, Mrs. Shaffer received a letter from Morrissey's daughter, Irene: "Morrissey refuses to pay fare at the last minute. Please, dear, tell him to stop. I lost all my money in excitement."

Mrs. Shaffer says she had no ready cash at the time, so she called up Harrison Fisher to help her out, but was unable to locate the artist. She managed to borrow \$100 elsewhere which she immediately telegraphed to the children, and, on the following day, they left Chicago, arriving in New York a week ago last Monday.

The children have gone back to school with Mrs. Shaffer. Irene is now a student at the Washington Irving High School, and Mrs. Shaffer says that she will interrupt her daughter's school career, the Morrissey engagement cost her over \$300. A claim for this amount, she says, she is going to place in the hands of her attorney at once, with instructions to sue Morrissey.

"TEA FOR THREE" GOING BIG

Contrary to the expectations of some persons, the road company of "Tea for Three" is doing a splendid business all throughout the country, is playing to the best kind of business, having taken over \$1,200 a night last week in Allentown, Pa. In fact, it now looks like the Selwyns office as though the place will be booked for several weeks. The show, the humor of the play proving to be not high-brow, was so expected, and easily grasped everywhere.

As a result, there is likely to be several companies of the place on next season.

SWITCH PHILLY BOOKINGS

PHILADELPHIA, March 17.—By a sudden switch of bookings at the Shubert Theatre here, "Little Simplicity," which was booked to open there on March 18, instead will be given "Hello Alexander," with McIntyre and Hest, a show seen in New York, before the "kinks" were taken out of it.

FILM PLAYERS RETURN TO LEGITIMATE AND VAUDEVILLE STAGE

King Baggot, Petrova, Bushman and Bayne and Other Stars
All Giving Regular Theatre Favoring Glance as
Field of Future Big Money

Motion picture players in considerable numbers are trying to gain a foothold on the legitimate stage, and not a few of the more prominent ones who have had some experience in other than the silent drama are included. Many reasons are assigned for this, but the one given most frequently by managers is that they find their drawing powers in the films diminishing.

One film star who recently abandoned the movies for the spoken drama is King Baggot, once a drawing force at the Universal. He has just opened in a spoken drama called "The Violation," in which he is now appearing on the road. "The Violation" is a play, in fact, was played in rehearsal several months ago, but, for some reason never explained, Mm. Petrova abandoned the project of producing it herself and disbanded her company. Afterwards, she began negotiations with American Motion picture company's production. The latter was not impressed with its possibilities, so she decided not to produce it.

In connection with Mm. Petrova's abandonment of the silent drama, it is interesting to note that she is reported to have received \$35,000 for each of the last eight pictures she appeared in for the Picture Palace Corporation, averaging a total of \$280,000 for her recent film activities. This total is not such a remarkable amount as a film star to earn in the light of the earnings of Mary Pickford and Charlie Chaplin, but, when it is considered that there were scores of people who thought her very much overpaid, the amount she did receive is remarkable. Mm. Petrova's film career, covering some years, has taken a decided dip in the opinion of motion picture audiences, and because of the country, as a result of which the Fox offices are reported to be getting ready to produce her in vaudeville. The stupendousness of "Salome," the picture in which Miss Sara was last featured, and which proved to large numbers of empty seats at the Forty-fourth Street Theatre, where it was first shown and which failed to attract the lustre of the career of the well-known film vamp.

Francis X. Bushman and Beverly Bayne are reported to be getting ready for joint appearance in vaudeville shortly. Early next season they are to be presented in a spoken drama called "The Woods." Previous to his entrance into the silent drama, Bushman was a member of a stock company in Chicago, where he

gained a certain amount of favor which was sufficient to establish his reputation in the films.

Natimora, who left the spoken drama after having achieved considerable popularity by reason of her undoubted acting ability, and whose film work with the Metro, with which she has a two-year contract, is gaining her more and more favor with each picture, is reported to look to the future of appearing in the films and to be looking for a suitable spoken play for herself.

Gull Kane, after appearing in several film dramas recently, has returned to the spoken stage in "The Woman in Room 13," one of the dramatic successes of the season.

Alice Brady, whose histrionic reputation was established in the silent drama, left the films to be starred by her father, William A. Brady, in "Forever After," now at the Playhouse.

Arthur Donaldson, recent Vitaphone Company star, has left the films and will appear in "The Law of the Land," with S. Sheldon, who wrote "The Violation" for King Baggot.

The Talafers sisters, Edith and Mabel, have left the films and are appearing in spoken plays. Edith Talafers is appearing in "The Law of the Land," Conn, last Friday, and Mabel has been featured with Ernest Truesdell in the new "Freaky Hamlet," which moved last week from the Little Theatre to the Fulton.

Elizabeth Rindley, who gained a reputation for versatility in film dramas, is appearing at present in "The Law of the Land," with William Gillette in "Dear Bessie."

Pauline King has gone back to her first love, musical comedy, and is appearing at present with her brother, Charles, in "The Morning Judge," at the Shubert Theatre, and also in the midnight show on the Century Roof.

Edith Markey has left the films to appear in the season's most successful farce, "Up in Mabel's Room," now being presented by A. F. Woods at the Edifice Theatre.

Violet Haining, appearing in one of the most popular musical comedies, "Three Faces East," which recently moved from the Coban and Harris Theatre to the Century Roof, is expected to finish out the season.

As a matter of fact, there are very few spoken plays being presented at present that do not include in their casts one or more players who have left the films for the spoken drama.

CRIPPLES TO SEE SHOWS

Under the care of Mrs. Anna M. Steinberg, vice-president of the Metropolitan Press has gone on record as being opposed to giving free space to government war propaganda. The Liberty League, publishers stating that in the past, theatre publicity space had been cut down to make room for war propaganda, has decided the methods pursued by the Liberty League, was savings stamps and other government war propaganda, are contrary to recognized business principles and unfair to publishers.

CUT THEATRES TO AD WAR

Boston, March 15.—The Metropolitan Press has gone on record as being opposed to giving free space to government war propaganda. The Liberty League, publishers stating that in the past, theatre publicity space had been cut down to make room for war propaganda, has decided the methods pursued by the Liberty League, was savings stamps and other government war propaganda, are contrary to recognized business principles and unfair to publishers.

GAVE OUT DOUBLE TICKETS

Jessie Samet, a former cashier in B. S. Mott's Jefferson Theatre, is suing the B. S. Mott Motion Picture Company for \$15. This amount, she alleges, became due to her when she was discharged Feb. 16, after working three days as a cashier in the Jefferson Theatre. Not only did the company refuse to pay claims owing the girl a week's salary, but it also refused to pay her the \$6 she would have received for the first three days' work, because, it is alleged by the defendant in the affidavit filed in court, she was "in the habit of giving out double tickets for the first three days she worked as cashier." The plaintiff, who alleged negligence in selling double 30-cent tickets instead of singles to each purchaser, caused a number of children in the neighborhood of the theatre who had heard that the cashier was making a mistake, to flock to the Jefferson to purchase tickets. Paul Englander is the plaintiff's attorney.

HOBART PLAY PLEASES ALBANY

Albany, N. Y., March 12.—"Come On, Charlie," a satirization in three acts and five scenes, by Thomas J. Ryan, of the Albany Addition and put into play form by George V. Hobart, was produced here last night by Hobart, who was the promoter of the play, and when it is whirled into the city it bids fair to be one of the best productions of the season.

Its story concerns a shoe creak in Stamford, Conn., who has fallen heir to \$1,000,000. He has to get rid of the money another \$1,000,000 within a month. Thousands of dollars begin to roll into the Yankee town, and everything he touches turns to gold. But he is not able to keep them, for he is beset with enemies, who take the money faster than he can make it. In the end it proves to have been a dream rendered real by the headache powder which Charlie has taken.

The play has been well presented. Albany, N. Y., March 12.—The play was written by Lyan Overman, Frank McCormick, and Taylor and Anna Mason.

GOULD DIVORCE CASE HEARD

The action for separation which Flo Lewis, formerly of the team of Gould and Lewis, brought some time ago against Jay Gould, now in the "Midnight Whirl," and which was believed to have been amicably adjusted at one time, was heard last week by Supreme Court Justice Donnelly, who reserved decision.

Mrs. Gould was represented by Harry Sack Heebheimer, who produced Gordon Doolley, the actress whose real name is Claire, had misbehaved him. Doolley testified that about a year ago Gould had been in his apartment with her, and that he had served them with drinks under conditions that could never be proved by the Commercial Society. Gould, it is said, admitted the accusation, and the case was closed, not before Mrs. Gould, however, had raised her voice, through her attorney, in a plea for \$80 per week alimony. A decision is expected shortly.

"UNCLE SAM" BREAKING RECORDS

"Uncle Sam," the English edition of "The Fighting 69th," is breaking records at the Haymarket Theatre, London, in breaking the record for receipts established at the Haymarket by "The Fighting 69th" and "The Fighting 69th." According to a report by the Haymarket Theatre, the receipts for "Uncle Sam" were \$1,000,000, a record for a week's receipts.

GOLDSMITH TO BE LEADER

Reports in political circles last week were to the effect that Freddy Goldsmith, the author of the new theatrical comedy, would shortly be elected to the leadership of the district now controlled by Ross Williams.

NEW COLORED SHOW OPENS

Terrence, N. Y., March 12.—"The Lucky Rascal," a comedy company of local colored talent, opened at the Grand Theatre last night and drew a large audience. The first night was the first part in which were offered jokes, songs and dances.

The company was followed by a musical comedy tabloid in which most of the company took part and the performance was considered a success. The company included George Williams, Laura Rodgers, Amelia Patterson, Lucille Webster, Beatrice Rogers, and others. The company was followed by a musical comedy tabloid in which most of the company took part and the performance was considered a success. The company included George Williams, Laura Rodgers, Amelia Patterson, Lucille Webster, Beatrice Rogers, and others.

IMPOSTOR "TOUCHES" ROAD SHOW

Local No. 18, of the I. A. T. S. E., has sent out a warning regarding a James Gorman, who is impersonating a member of that organization.

The real Gorman is at present with the "Polies of Plasmure" company, but it seems that another play has taken his name, and is going around to various shows and, after working for awhile, then working the same show as the real Gorman, and carries contracts proving that he is James Gorman of Local 18. He is "touching" the road show, and is a member of the company at New Orleans recently to the tune of a \$40 advance and owes members of another company \$41.

WOODS MAY STOP ELTINGE

The A. H. Woods office, having learned that the Italian actor, Eltinge, had adopted "The Fascinating Widow" as the title for a feature film in which he is appearing, has written a warning to Eltinge, bringing an action to prevent the use of the title, it was learned last week.

Eltinge, who is now under contract with William Morris, appeared under Woods' management until two years ago, playing "The Fascinating Widow" and "The Fascinating Widow," the rights to which Woods still owns. Woods' claim now is, Eltinge has taken the title of "The Fascinating Widow" (his Woods') play for his (Eltinge) uses it for his next picture.

LUNA PARK OPENS MAY 17th

Luna Park will open on the season on Saturday evening, May 17. William Hepp, who has managed the big Coney Island pleasure park for the last four or five years, will officiate in a musical comedy this season.

While many of the Coney Island amusement resorts are a bit dilapidated about the prospects for the coming season, owing to prohibition becoming effective July 1, Luna is going right ahead making preparations for a turnaway business, it being one of the few places on the island that does not have to worry over the bonfire question.

DAILY OPENING AT LEXINGTON

Bernard Daly opens next Monday at the Lexington Theatre in "Sweet Innings," a play which he has written. It is his first New York showing. Daly closed the previous season by re-arranging his book, "The Fighting 69th," and is expected to fair business, playing to \$5,000 for a week in Toronto; \$1,100 for two performances in London, Ontario.

"LOMBARDI" PLAYING "SUB" TIME

"Lombardi, Ltd.," which recently closed in Boston, has been rented over the Subway circuit, opening at the Bronx Opera House, where it will play for a week. The ability that, following its tour of the Subway circuit, it will be brought downtown for a return run on one of Broadway houses.

SET DATE FOR BALL

Invitations have been mailed out for the ball of the Theatrical Stage Employees, which will be held at the United States and Canada, to be held on April 8 at Tremmer's Hall, Brooklyn.

TROUBLE IN "OH, UNCLE"

Reports of trouble in the rehearsals of "Oh, Uncle," which is the latest production of the company, are being spread. The production of Edward Temple, who is directing Broadway, is being delayed by the fact that several girls walked out, and that some of the principals, including Sam Ash, were treated to a beating. Jimmy Sullivan, who had been putting on the numbers, handed Temple the script and walked out.

Among those in the cast are Connie Ediss, Helen Shipman, Nancy Carl, Renee Adams, Harry Coon, Charles Bert, H. Lyons, Charles Otlett, Lewy Copper and Joe Kane.

I. A. T. S. E. FORMS CLUB

The traveling members of the I. A. T. S. E. are forming a local organization to promote road-fellowship among members. The club will not be under the supervision of the I. A. T. S. E. and will be subject to its rules or regulations. As Cowan has been elected secretary-treasurer and will furnish all information necessary.

HARLEM OPERA HOUSE ACT STARTS RIOT

COLLEGE BOYS MIX IT UP

There was a double surprise last Wednesday night at the Edison of House when the Glee Club of the Class of 1922, of the College of the City of New York, and a lot of youths bearing the mace "1922" came together on the stage of that house and the surprise resulted in a near panic.

Manager Sol Levy, of the H. O. H., had announced a "surprise night" at his house for that evening, and when the president of the student body of the College of the City of New York proposed that the Glee Club of the 1922 class should that evening sing for him he eagerly agreed to it.

So him it seemed like a master business stroke, and when, on the night in question, he saw group after group of men of college age fill the seats, he had nothing but self congratulations for himself.

The performance went on as usual, and at last, the big surprise of the evening came. The 1922 Glee Club marched on the stage wearing sweaters bearing the class numerals. They sang and then came a surprise that was couched on by the manager.

The young "college" men who had come to Levy to plume himself on his acumen were seated when the "1922" boys appeared. But when they saw the "college" men in the audience to rise, and, as they rose, they began to wear "1922" legends on their clothing.

In a trice they charged in a body on the stage, and in a flash swept the "College Glee Club" into the wings and out of the stage door to the street.

To the audience this was the hanner part of the "surprise night" show and the house fairly rang with shouts of laughter. But the appearance police reserves, called in by Levy, marching down the aisle, was a surprise the audience hadn't counted on, and the laughter of those present ceased with the desire of everyone to reach the street before he was "pitched." At the time the audience reached 125th Street the thoroughfare was blocked by persons attracted by the excitement. In the hubbly the quartette of Glee Clubbers had disappeared with their captors and Levy was all that was left of what had happened and who had caused it.

CAMILLE DURAND GOING ABROAD

Camille Durand, brother of Paul Durand, and associated with the latter in the booking of acts for the big time circuits, will sail for Europe next week. He will visit London and Paris while abroad for the purpose of lining up foreign acts for American houses. He is Belgian and also plans to pay a visit to his birthplace.

ROSE-WOODS CASE SETTLED

The complaint of Seymour Rose against Ernest Woods, first Ruth the N. V., several months ago, in which it was alleged by Rose that Woods owed him a week's salary, was settled last week, the Circuit Court deciding that Rose's claim was valid. Woods, accordingly, has agreed to pay Rose the salary claimed to be due him.

ALLEN GETS BOOKING FRANCHISE

Charles Allen has secured a franchise to book acts on the sixth floor, Keith exchange. He will make his headquarters temporarily with M. S. Bentham.

CARR ASKS ACCOUNTING

Nat Carr has registered a complaint with the N. V. A. against Sammy Duncan, who, according to Carr, signed a contract with him on Feb. 10, 1918, in which it was agreed that he was to pay to Carr a stipulated sum weekly for one year. These weekly payments, Carr says, he alleged, were agreed upon as the result of Carr having staged an act for Duncan, who was not made according to contract, Carr states. Hence, Carr would like to have an accounting, a procedure which he has asked the N. V. A. to undertake for him. Carr, incidentally, states in his complaint, that Duncan was formerly known as Sammy Fallor, and that he discovered him while they were playing on the same bill at Loew's national circuit. Carr signed the agreement. Fallor's act at this time, Carr declares, was not going very well, and, recognizing the fact that Fallor had talent, but was not equipped with the proper material, Carr says he undertook to place him on the road to success.

MAI MOVE PUBLICITY OFFICE

CHICAGO, Ill., March 17.—There is a strong likelihood that the Orpheum Circuit will move its publicity department from New York to Chicago some time around July 1, according to a report current in local theatrical circles. One of the opening of the State Lake Theatre, here, the Orpheum will have three houses in Chicago, which will necessitate the employment of the services of at least one press agent, who will have to devote his time exclusively to the exploitation of the trio. It also pointed out that a move of this character would have certain advantages. Chicago is centrally located and much time would be saved in sending on supplies, etc., to the Orpheum houses—all of which are nearer here than they are to New York.

CHARLES LANG & GREEN LIFTED

Joseph Norcross, in a letter to the N. V. A. this week, alleges that Lang and Green are doing an act that he considers an infringement on the specialty he is now performing with his wife. Norcross specifically mentions the finish of the Lang and Green turn as being similar to his and also declares that the dialogue and songs of the turn complained of greatly resemble certain material and songs that he and his wife are using. The N. V. A. has written Lang and Green, informing them of Norcross' complaint and asking them to present their side of the matter.

NEW ACT IS SHOWING

Hein Colleen has a new act called "In Song Portraits," in which he is backed by Harry Pollock, with a violin, in the orchestra, pit. He also does a solo. The offering is at Premier, Mt. Vernon, the first half of this week.



THEMA
& CARLO

Direction—Max Rogers

TWONEWVAUDE HOUSES OPEN IN BOSTON

KEITH OFFER BOOKING THEM

Boston, March 17.—Two new vaudeville houses opened here tonight, when the Waldorf, erected by the Waldorf restaurant people, and the Central Square, built by Gordon, who also runs the Olympia here, presented their initial performances.

The Waldorf is the first venture of the Waldorf Restaurant Company in the theatrical world, and, if successful, will probably be followed by a string of houses. \$1,000,000 has been expended by the company in building it and equipping it with all modern stage and auditorium improvements.

The policy of the house will be to split the two acts daily of vaudeville acts and pictures. The matinee prices are to be 10 and 20 cents at matinee performances and 10, 20 and 30 cents at night. Tonight's receipts were all donated to Mauger's Entertainment Fund for the 26th Regiment, composed of local boys.

Those who appeared on the bill are Forest and Charles, Willing and Jordan, Ben Smith, Madge Scandale and Company, and the Carson Sisters. In addition there were the new pictorial, some comedies, and Julie Dean and Harry Allen in the feature picture "Ruling Passions."

The vaudeville is being booked by Jeff Davis of the Keith, New York, office. The bill for the second half includes Naked Japs, Johnny Woods, Bonair and Nages, Leonard and Ben, and a new variety, Comique, with seven people. "The Code of the Yukon," featuring Mitchell Lewis, is the feature picture.

Gordon's Central Square, which cost \$300,000 to construct, will be run on the split week plan with two shows daily, excepting Saturday, when there will be a continuous performance from 1 to 10:30 o'clock. This theatre is also booked by Jeff Davis, of the New York Keith office. Motion pictures will also be shown. The bill for the first half of the week includes Elaine Main and her Melody Boys, Oliver and Olaf, Horrell and Salama, Stella Ashley and Skipper, and organ recital by Arthur J. Martel. The feature picture is "The Brand," written and acted by Rex Beach.

RUTH ROYE WANTS NO NAMESAKE

Ruth Roy, the character vocalist, has informed the National Vaudeville Artists' Complaint Bureau, that she has discovered there is another performer in vaudeville named "Ruth Roy," and, while playing the Pantages Circuit. "The other Ruth Roy," according to the complainant, has no right to the use of the name, as she is now appearing under, and the White's London circuit, she has requested to discard it, inasmuch as Ruth Roy (number one) deems such use an infringement on her professional rights.

GEORGE WHITE GOING OVER

George White has been engaged to appear in London, and will sail for Europe following the expiration of his present Keith contracts. It is understood that the White's London circuit is a disaster, in which it is agreed that his English income tax will be paid by the management.

MEYERS BACK ON JOB

Walter Meyers, of the Harry Weber office, returned to his job last week, following a two-week absence, caused by an attack of influenza.

PANTAGES WANTS PITT THEATRE

Pittsburgh, March 15.—It is rumored here that Pantages is anxious to get the Pittsburgh Pitt Theatre, which, he managed it for a while, quit, has been the object of much speculation and discussion. The Pittsburgh Pitt Theatre is reported to have the inside track and they were so confident of being able to take the local business for a time that they had practically made arrangement to book some of their shows there. The date at which they would inaugurate their new venture was postponed time after time and there is a persistent rumor to the effect that before long Pantages will be running it as a vaudeville house. It is practically certain that either the Shuberts or Pantages will get it.

WILL CONDENSE BWAY SHOWS

Henry Bellis will shortly produce forty minute belted versions of "The Beauty Show," "Three Times Nine," "Miss Dressed," and the Hell scene, from the Polles Bergers show, originally staged at the theatre of the same name, when it opened ten years ago. The Hell scene, or at least a portion of it is a part of the current season's bill. Bellis will place the acts on the Keith time as soon as they are ready. Each tab will carry a cast of twelve, Keller will handle the booking details.

LOUISE DRESSER ILL, CANCELS

Louise Dresser has taken ill, following her final performance of the week at the Orpheum on Sunday night, and, as a result, was unable to cancel her engagement at the Bushwick, where she was to have opened on Monday. When it became evident at noon Monday that Miss Dresser would be unable to play the matinee at the Bushwick, Ryth Yawn was hurriedly called upon to fill the spot.

CAR STRIKE HITS N. J. THEATRES

Car trouble has taken its toll, following over one hundred and forty New Jersey towns and cities last week, put a bad crimp in the theatre patronage in Jersey City and Newark, owing to the lack of transportation facilities. Thursday afternoon the matinee was away in Keith's Jersey City house. Other Jersey towns report a similar falling off in business after the strike started.

NEW COLORED ACT REHEARSING

The "Six Dances" is an aggregation of colored singers and dancers, are rehearsing a new act in which they are intended to open next week. The acts are Pearl Hunter, Martha Tobias, Nettie Chase, Mabel Johnson, Edith Nelson and Johnny Brown. Alfred Brown is staging it and Phil Taylor is attending to the bookings.

WEBER BRINGS J-A-D-A TRIO EAST

Harry Weber, during his search for new vaudeville material in the Middle West, recently happened to take in a show given in Chicago by the enlisted men of the Great Lakes Training Station. The work of the J-A-D-A Trio impressed him that he immediately arranged a showing for the Fifth Avenue for the last half of this week.

LOCAL ACT MAKES HIT

St. Joseph, Mo., March 15.—Wallace Hicks and George Thiesen, two local boys who have made a hit as blackface comedians in several of the Middle West, have been offered bookings by the Western Vaudeville Managers' Association, of Chicago.

GAXTON HAS NEW ACT

William Gaxton is showing his new week since his release from the navy, and is showing a new sketch by Rupert Hughes and a new act by the "Junior Partner." "The Junior Partner" and will be seen at the Riverside next week.



PALACE

Leo Zarrell and company, in a well put on novelty balancing and acrobatic act, opened the show and received several times the amount of applause usually won by an act in the opening position.

The young lady who went through their tricks with speed.

Ivan Rankoff, assisted by an unimpaired young lady in a male costume, presented "The Dancing Master," an act which gives him many opportunities to display his remarkable dancing ability. The young lady is a capable assistant, while the pianist easily keeps with the best vaudeville has heard in many months.

He, in addition to playing the accompaniment for the dancers, contributed a number of the act's scored one of the big hits of the first part.

Stuart Barnes kept up the fast pace set by Rankoff and company and scored strongly with some cleverly told stories and well rendered songs. He ran the whole gamut of topical events in his monologue, touching on prohibition, the League of Nations, woman suffrage and several other matters of interest. The prohibition song rendered at the act's finish is a great comedy song, and he is a good singer.

"The Weeker One," a war playlet, billed as a tribute to the spirit of the French, who registered his big success with it during the war period, doubled due to the fact that the public has grown weary of war stories and the girl who is woven around a patriotic mother and her two children. The girl, intensely patriotic, regrets that she is not a man and can not help to drive back the invading Hun. The boy, a coward, wishes to go to the front and get a burst of enthusiasm, dresses herself in his clothes and goes to fight. The mother, shocked by the turn of events, sends the son a coward and commands him to put on his sister's clothes and go about the duties formerly performed by her. The boy denies that he is a coward, but refuses to fight, and he was hoping to become a priest and look upon war as a murder. The arrival of the priest changes him, and with a flash of realization of the wonderful heroism displayed by his sister, he dashes from the house to join the colors.

Moss and Fry, who sing their "How High Is Up?" and "How Come" nonsense, scored the laughing hit of the bill. Their humor was contagious and the crowd could have remained on indefinitely. "Someone is Waiting for Someone," sung at the end of the act, brought them back for an enthusiastic encore.

The United States flag band closed the first part with the kind of applause which has greeted them upon every appearance in local vaudeville houses. The boys are good musicians, play popular and classical music equally well, and under the direction of Elnor Allen, of Moore's, a conductor of much ability, have a great organization.

Charles Bradley and Greita Arline opened after intermission and scored a decided hit with their singing and dancing act. The couple sang a fast number which is interesting from start to finish, and one of the hits of the show was sung by them. The act's finale, in which the finish is a wonder, and was responsible for encores galore.

Calhoun, appearing in vaudeville for the first time in the East, found many friends awaiting her, and was given a big round when she came on. The vaudeville mediocrity has a collection of good songs, some bright chatter, and a clever, timely conversation. Her act was a real artistic manner. Her performance will be further reviewed under "New Acts."

Philips, who has been in the navy, showed his new act and did well with a collection of war stories and songs. The second act is a W. V.

Marie Ley, in art studies, closed. W. V.

VAUDEVILLE REVIEWS

(Continued on page 12 and 13)

COLONIAL

Grotesque dancing is the prevailing feature of the Colonial. The acts offered legman exhibits, but most of the stepping was loudly applauded. The Williams headlined and scored a hit with a new comedy and a good supply of songs. Business held up to its usual standard.

The pictures opened and were followed by John Regay and the Lorraine Sisters, who offered a fast dancing act in which the girls displayed some excellent toe work. Regay uncovered a dance that contained a few novel steps. The girls should pay a little more attention to their make-up. The act proved to be a good opening.

Bernard and Duffy started slowly, but picked up the pace after the introduction. Duffy has few equals in the "Gibson" line, and when he moved his shoulders, the occupants of the gallery, consisting of a few ladies, rhythm and then a huge laugh. A girl filled in while the boys rested. She sang a ballad that did not receive much applause. This team is sure fire and did well.

Newhoff and Phelps are new faces at the house, but the fact that they came from scoring one of the hits of the show. They are both young, with personalities that are bound to draw a Broadway musical comedy and the manner in which they deliver their wares is a fine thing. The act was a routine of several numbers by William Newhoff, assisted by William Phelps. But last season, Newhoff and Phelps possess magnetism, augmented by splendid vocal voices, and their act is presented with intelligence and grace. After the act proper, they offered a popular song that hit the mark and received the "Colonial Clap," after they had bowed off five times.

Nordstrom and Pinkham presented "The Memory Book," one of the novelties of vaudeville. The theme is derived from the memory of the act's first audience of an album. Seven people, including two kiddies, take part and all were convincing.

Allan Rogers appeared after intermission and rendered five songs of different type. His act is a fast one, and his listeners, especially when singing in Hebrew. Two Irish numbers touched the hearts of the St. Patrick day audience. Norton and Lee are surely a versatile pair. Nick alone does Miss Norton sing is a past master of the art of legman and his several acrobatic steps came in for a big share of applause. Miss Norton wore three stunning gowns, but the Spanish one was superb. They went over with a bang.

Bert Williams received a noisy reception when he stepped out and told the stories that placed him in the good graces of every one present. Five comedy songs followed, topped over by a fast number that they placed him in the good graces of every one present. Five comedy songs followed, topped over by a fast number that they placed him in the good graces of every one present.

The act of two men and a woman. The female member is a wonder at lifting one of the men in hand-stands, and could have remained on for an hour, but begged off by telling the audience that he knew no more songs.

ALHAMBRA

Lady Alice's Pets, one of the best opening acts, were followed by a comedy act heavily. The dogs, cats and rats were put through an interesting routine, with some of their funny songs well and all are capital dancers.

Phina and company were seen in a singing and dancing act of merit. Four songs and two dances were offered by the group, and a recitation given by a clever youngster. Phina is white, but all the members of her troupe are colored. One of their numbers sang well and all are capital dancers.

The "Yip, Yip, Yaphankers," headed by Sergi Frank Melino, presented "A Day at Camp." The act opens with training exercises, which were followed by a yodeling song by one of the members, who accompanied himself on a guitar. A jazz dance, to music on the guitar and violin, was then given, after which came the back house of the act, acrobatics. Hand lifts and stands, pyramids and tumbling of various sorts, by the members of the troupe, all being experts in this line. Melino and several of his comrades performed some of the best twisting ground somersaults ever seen on the stage.

Cook and Sava call their act "A Salvo Scramble," and judge the last part of the act evoked by the funniness of Salvo, it is well named. Cook starts with a song and a recitation, and then a partner, in which they indulge in some comedy dialogue. Cook then sings a number, and after a little more talk, plays on a banjo-like instrument, while Salvo does two eccentric dances. Salvo is a real comedian and a "good" good dancer, and his partner is an excellent straight. They scored a good success.

Shelby Perry, assisted by Ben Bard and Gattison Jones, presented a singing and dancing act entitled "There's a Crowd." The act opens in one, with the two men singing a song which tells the story that the boys are old pals, just back from France, and in love with the same girl. They agree to continue friends whichever wins the girl. The scene then changes to three, and Miss Terry joins in a song in which the boys propose to her and she agrees to let them decide which she accepts. The one who dances best or the one who sings best. Then follows several numbers by Miss Perry, one of which was rendered to a "Liza" melody and another to a symphonized version of Mendelssohn's "Spring Song." One of her partners sings a song, and the other does a number. Toward the close the trio sings a song, and Miss Perry tells the audience she is the judge as to which one is most favored. On Monday, in response to the request by the audience, the most heartiest applause, and while the successful one and the girl go fast hunting, the other two are seen in a recruiting office. The act met with big success.

Bobby O'Neill and Evelyn Keller started the act with a song and a hit, and then a partner, who was singing a duet with his partner. A little dialogue followed, and the act ended with a song and a soft-shoe dance. Another song by O'Neill and a duet, led to a song and a hit.

Hugh Herbert and company were seen in "Mind Your Business," one of the best comedies ever presented in this season. The characters were well acted and the sketch scored an unqualified success.

The Four Portents ("Sam, Kitty, Martha and Joe") in next to closing position, walked off with a big success. The United States Navy flag band closed the bill with a hurrah. The band is well suited to this house with this week.

ORPHEUM

Harold Du Kane, assisted by June Edwards and Peggy Smith, had the initial part of the show. The act was a classic dance offering and hardly an opening act. While the turn would undoubtedly have been further down on the program, there seems to be something lacking in the act.

The Le Grouts, two men and a woman, presented a comedy act. The act included acrobatic stunts and contortion, the work of a this man standing.

Dan Bruce, Marjory Duffett and Company held the interest of the audience in a dramatic sketch in which the principals did some good acting and used their material to advantage. The butler and maid, in minor roles, delivered their lines somewhat mechanically, but the numerous other good features of the offering more than made up for it. "Through the Keyhole," written by Hilliard Booth, is an excellent vehicle, and the comedy finish got it a hearty round of applause.

Harry and Anna Bernhardt received a big hand for their singing, dancing and comedy. The act was one of the best in an excellent comedienne and is ably supported by the man. The talking machine, which was used in the act, was a date, and lacking in quality in a number of places, was very capably handled by the act. The act was a good one, and the material, they would have given even better.

Emma Carus sang a budget of songs and danced a few. The act was a good one. Walter Leopold assisted capably at the piano and vocally and helped send the offering over for the bit of the Miss Carus is a performer of rare ability and imparted to her work her characteristic speed and grace.

"When the Fighting Irish Come Home," sang while she wore a green jacket and a red skirt. The act was a good one, particularly appropriate since Monday was St. Patrick's Day. The crowd ate it up. The prohibition song was very capably done and got her a goodly share of laughs. In spite of the fact that she was on just before intermission, Miss Carus was forced to deliver an encore speech before being allowed to depart.

Frank Giff presented his vaudeville act and was well received. He is a talented performer and, with good material, scored a big success. He was a light song and then explained that the scene to follow was his impression of the meeting between an Englishman and an American boy in a hotel lobby. He did this position, using the customary fall, but later did some stunts without the fall. Eddie Nelson and Dell Chain closed the act with their comedy offering. A great deal of the material was new, and the other performers and has been seen before on the same stage. The act was a good one, and was deserved favor. They started, singing a sort of parody on a melody of popular song, and then a song, and a duet, and did well with it. Chain's burlesque on song boosters, a number in which the material has been seen, was a song entitled "Dear Joe" which was sung by a laugh producer. The burlesque dance was a good one, and the act was a good one, and the material at the finish kept up the good work.

William Rock and Frances White performed practically the same act they did last year and were given a cold reception. From previous years the burlesque ability of Rock and White, one expects novel and up-to-date material. The audience bore with them.

The Bellocards Brothers closed and failed to hold the crowd. The offering was a good one, but the burlesque ability of Rock and White, one expects novel and up-to-date material. The audience bore with them.



RIVERSIDE

Toney and Norman are out of the bill this week, their place being filled by Marie Nordstrom, and the change necessitates a complete rearranging of the second half of the bill. Miss Nordstrom opened after intermission, and Gilbert and the boys were moved down to the closing position.

Challen and Kake, a man and woman, a new attraction, opened the show. The man, who starts the act in female costume, is a clever performer, while the woman merely assists him.

If there be such a thing as music in the new piano type of accordion, Doro can extract it, and, judging by the applause, the instrument must, indeed, be a wonderful one. He is equally at home with popular or high-class compositions, structures like a virtuoso and gets a tone which was pleasing to the big majority. There was one in the second position and could easily have held a spot much farther down the bill.

Owen McGuire, in a protean sketch, in which he portrayed the principal roles of "Oliver Twist," scored a decided hit. His changes were made in a remarkably short space of time, and his conception of the various roles was remarkable. His impersonation of Bill Sikes, in particular, was the best in the little sketch, which in his hands assumed big proportions.

The approach of the spring season along with it brings with it a lot of badinage, jokes, stories and gags, and the Ward Brothers have assembled a score of them. The Irish lads, who are a very national group as given by them might be called overdone and ridiculous if one had not seen the criticisms published in the English and Canadian papers. One of the English lads of the bunch who was now playing at the Palace, and who is a very English writer, is slow and only valuable as a medium for the display of American humor. The Ward brothers, however, their material, and a neat dance given as an encore won a big round of applause.

Charles "Duke" and "Doris" (Doris and Sense), first produced in vaudeville, elaborated to a four-act play, and then continued for vaudeville, and the first part and emphatically answered the oft-repeated assertion that "vaudeville is tired of sketches and plays." One of the big hits of the entire bill was scored by the piece and its players, and after intermission Mrs. Devoay was called before the curtain for a speech.

Marie Nordstrom opened after intermission, and if Toney and Norman could have witnessed the hit scored by the comedienne, undoubtedly would not have objected to appearing in that position. Marie Nordstrom has a different opening for her act than the one shown at the Palace recently, and the new hit is an improvement.

Illidan Russell, with a uniformed pianist, eight marines and a soldier who had won a half-dorm medal for bravery in France, as assistants did well with some old and new songs. A big portion of the act is devoted to military and soldierly songs, of which Miss Russell is an honorary officer. In the midst of one of her stories she depicts the exploits of a certain wounded sailor in a box inquired, "Who saved the marines at Chateau Thierry?" Miss Russell, not at all abashed, turned to him and said, "I am a marine, and naturally my thoughts of them come first, but I'll devoted all my efforts to the soldierly corps of which Miss Russell is an honorary officer. In the midst of one of her stories she depicts the exploits of a certain wounded sailor in a box inquired, "Who saved the marines at Chateau Thierry?"

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VAUDEVILLE REVIEWS

(Continued from page 9, column 11)

AMERICAN

Pollard opened the bill with a comic juggling act, but made a slow start. The juggling was good, but the act was slow, and he went through the latter part of his offering easily. His juggling stunts are good and the trick feats were exposed in a laughable manner. He had something that the average juggler lacks and that is a good line of patter.

Chadwick and Taylor, a colored male and female team, offered a number of songs and patter, with a few comic sketches. The singing is fair and is the best part of the offering. The jokes and gags though, originated in the Stone Age and the dancing by the male member of the duo was heavy enough to shake the house.

Keating and Walton proved to be a riot of laughter. They started with a song about their respective sides, the man being tall and the other small. A pretty executed dance followed the opening song.

Miss Walton showed some startling costumes in the course of the act and proved herself a first-class dancer in some slapstick comedy that was injected into the offering. A number along the style of Bobbie Lieber and act went over nicely, as they put over a burlesque on the love-making of yesterday and to-day. A number of dances, including a new one, followed the act strongly. Both are capable performers and size up as a dandy team.

John O'Hara and his act went over nicely, not only because it was St. Patrick's Day, but because he really has a very good sense of humor and is a very good actor. He started with a popular Irish song of the times and then offered a number of folk songs, including a new one, and a dance. He was compelled to take an encore.

Charles and Sisters closed the first half with a number of dancing novelties. One of the girls delivered a neat to-do after the opening number and a "Joker" number by the other also went over. The girls should omit the "kid" number as it does not suit the type of the girl that delivered it. In fact, they should avoid singing as much as possible, as neither husband nor good voice is a great asset. The completed the offering and sent them off to a big hand.

Beatty and Beatty opened the second half with a pleasing tumbling act that had plenty of laughs in it. The boys use a special kind of tumbling, and the hall of a hotel, where one takes the part of a bell-boy and the other of a guest. They start with some patter, and then go to the acrobatic part of their offering, which was capably delivered.

William and Mitchell offered a comedy sketch that barely got over. The story tells of a man who goes to a cottage in the country for two weeks to escape his nagging mother-in-law and, at the same time, his wife does likewise to escape her husband. The good voice of the actress, and if properly handled, could be worked up for a real good turn. The best thing the duo do is to have it completely revised.

Murphy and Waite took the biggest laughs of the evening with a humorous farce cycle. One of the boys sang, while the other played the piano. Most of the comedy was in the dialogue, and the boys have a pleasing manner of delivering their songs, however, and were compelled to take an encore.

The De Peron Trio closed the show with an acrobatic offering. This made the second time that the trio had appeared in spite of that, the three, consisting of two men and a woman, performed capably and came in for a big hand.

G. J. H.

ROYAL

The show at this house this week is called "An All Favorites Bill," and, judging from the strength of the act received, the show is correctly billed.

Ben Byer and company opened with a comedy burlesque that started fast and kept a swift pace to their last number. Byer started by entering with his company (a young lady) on a comical apparatus that was a jumble of automobile, horse, motorcycle and a number of other vehicles, and the act was put over in a showmanlike manner, and some sensational turns brought a big hand.

Monami proved to be a thorough artist on the xylophone. He entered with some fast dancelike numbers and then offered a waltz ballad. The manner in which he played the "Boozy" kept the audience as quiet as the proverbial mouse, and quietness is not a characteristic of this audience. Some jazz at the close of his offering settled him enough to applaud to compel him to take two encores.

Jimmy Hussey, assisted by William Worley, presented his "Somewhere in Vaudeville" military act and took the honors as the laughing hit of the first half. Hussey has a manner of delivering his act in a military style, and is sure to make one laugh, no matter how many times he has heard the joke or song. Worley is a good singer, and his act was well played in vaudeville, and his laugh at Hussey's acts is contagious.

Hussey was drawn to a work with the opening announcement, "Just a Few Improvements." She imitated successfully the voices of all those Marie Dressens, Sam Halperin and Henry Lewis, the last of which was good, and she was compelled to take two encores and ended an imitation of Bernard Granville's dance admirably.

Herman Timberg and company closed the first half with the new version of "The Viol-Jazz." Timberg has a chorus of five of the prettiest girls in a vaudeville chorus, and all do their work in a manner that is commendable. Timberg's eccentric dance proved to be a riot at this house.

Nat Kamen's orchestra rendered a number of songs, and the instrumental music and received generous applause.

Sailor Reilly has improved his song giving outfit, and "Manny" (Manny) number and substituted an Irish song. His other numbers went over well, including a new one, and the number of the orchestra, started slow, as most of the musicians were shy, but toward the latter part of the act the spirit of the song and the finish was strong.

Ruth Roy's entrance was the cue for a single girl to bid the audience to say in a stage whisper, "She's got a new dress." And so she has, and also a lot of new songs that are put over in the old Ruth Roy manner which adds to her popularity every time she comes.

John Hyman and Ella McIntyre followed in "Maybloom," one of the gems in vaudeville, scoring heavily. The acting was good, and these performers always give approval.

Frank Fay, assisted by Dave Dyer at the piano, presented a romantic comedy about the preceding sketch, and then went into his act. His parody on "The Barbershop Quartet," which he called "The Moxie Fiend," is an excellent satire on prohibition, and the patter which ensued was good. He closed with a burlesque on a speech, was a gold mine for laughter, and sent him off to a dandy finish.

Howard's spectacle closed the show and pleased all who remained. The hour was well spent, and the fact that the most of the audience was leaving while his animals were performing.

G. J. H.

FIFTH AVENUE

Billy Boucher's Circus led off, and started the show with a short act. The turn is one that has been playing in vaudeville for some time, but it still remains the same good bit of entertainment.

The Bolter Brothers played several dances and popular selections upon the banjo and guitar, and the act was well played with a melody of poetic and including sketches from the "Peet and Peasant Overture," "William Tell Overture," and "The Traveller." They followed this with a popular "Rose" ballad. A melody of jazz tunes sent the turn off to a fast finish and the boys could have taken an encore had they so desired. They are a pair of skilled performers and make their work a delight.

Sallie Fields, Charles Conway and Company, the latter of three designating a pianist, registered heavily with their singing and talking act. Miss Fields started with a few popular songs, rendered forcefully, the stage added emphasis with a series of grotesque gestures. Following her singing, she departed to make a change in costume and the pianist rendered a number of jazz melodies. She then came out, and in men's clothing, looking better in the male costume than she did in her own. She offered a domestic playlet that was well liked. The story has one or two weak points, but the act was well played, and the duo did a dialogue and a domestic comedy in addition to some songs.

Emmett Devoay and Company, including Marie Richmond, who is a very good singer, offered a domestic playlet that was well liked. The story has one or two weak points, but the act was well played, and the duo did a dialogue and a domestic comedy in addition to some songs. The story has one or two weak points, but the act was well played, and the duo did a dialogue and a domestic comedy in addition to some songs.

Mabel Burke rendered an animated song and came in for her usual share of applause for her excellent interpretation of the numbers and her clear voice.

Adrian, styled "The Colored Funster," lived up to the name of the act, and did a talk and offering. He was assisted by four men, one of whom did no more than pose. The turn was not a success, and the act was not as good as it was in which Adrian handled his material than for the quality it possessed. The patter could be better used and a good up-to-date comedy song could be added to advantage. The surprise element did not get a big laugh due to the fact that it was not worked properly.

A feminine air was protruded through a pattern in a light blue dress, and after going through several fantastic motions, was withdrawn, and followed by Adrian. The turn was exposed too long, so that the act was spoiled. The concluding song, done by a trio, went well at the finish. They should include a number of songs together with the act, for they appear to be able to sing well ensemble.

The act built and Emma O'Neill presented an act back along the lines of the usual after act seen in vaudeville nowadays. It included two song and dance acts, a comedy and the customary "kidding." The duo worked well together and sang up a bit of a melody, and the act was well played. Miss O'Neill sang in negro dialect, went particularly well.

Charles and Martha Prior registered effectively with their singing and talking. Ward is a capable comedian and is a good singer, and the act was well played, offering went over for one of the hits of the bill.

John H. Harvey thrilled the audience with his spectacular balancing feats. He has an excellent routine of stunts and held the crowd in until the finish.

I. S.

KEENEY'S (Last Half)

The Splanors appeared. They do a novel juggling act that is replete with odd bits of circus manipulation. They sing and dance smoothly and rapidly and scored deservedly. Grady and Young, a pair of comedians, sang and sang and dance and put over comedy stuff to perfection, held the number two spot. A lively dance and finish sent the colored boys off to a rousing hand.

The White Trio, father, mother and daughter, apparently offered a series of instrumental selections, on piano, violin and saxophone, that pleased immensely. The girl, who is a very graceful dancer as well as a good musician, did a mild Hula-hula toward the finish of the act that drew a big hit. The act is a standard offering that will get by in any company.

Payton and Hickey, presenting "The Fox Hunters," a conversational skit containing plenty of bright snappy material, kept the bunch giggling during the first three minutes of their act and laughing uproariously during the last fifteen minutes they occupied the platform. The comedian is slightly suggestive of Jimmy Hussey in method, a privilege that evokes a smile with him to use to the effect which was formerly presented by Hussey and Sully. Payton and Hickey make a very good team and should be counted in their lines.

Marie Adams, a dancer, has a striking resemblance to Corinne Hilton, and by chance, might be that identical person, presented a well-written songbook that she brings out in full measure of extremely well-developed talents as a character vocalist. A waitress number, which she introduced, was followed by a great set of comedy lyrics, was repeatedly encored. Miss Adams, or should we say Corinne, sang solo, solo.

Rosecoe's Royal Nine, a female minstrel aggregation in white face, closed the vaudeville section. The act is made up of solos, gags, bits of specialties, all of which are cleverly put over. The act is a corking fine number, and should make a good feature attraction for any house with a clientele like Keene's. H. E.

EIGHTY-FIFTH STREET (Last Half)

The bill at this house provided exceptionally good entertainment and made up for the last week or more, during which the house had given three and four acts on its bill.

Comedians Gerald started the programme off by stopping the show. The act is artistic throughout and should please on any bill. The instruments used are the violin, cello and banjos and a table with a number of mandolin-like instruments arranged around the table. The playing is good, in fact, the whole act is refined and pleasing entertainment.

Bobby Woolsey and Janet Boye followed. This is a team that would score on the big time if they realized their possibilities. Woolsey is really walks like Pat Rooney, but has certain steps used by Rooney that others have not imitated.

Boye is a pretty little thing, and is a capable partner. The patter and delivery is exceptionally good, and the whole act seems with personality on the part of the duo.

Hugh Herbert and Company offered his latest sketch and scored high. The acting is natural and the offering highly praised.

Jimmy Hussey opened the second half after the film. Assisted by Arthur Worcester, Herbert offered his "The Village Skit." Hussey stopped the show with his Hebrew songs and was compelled to sing two songs.

The Gliding O'Mearns closed the show with their dance offering and held the house to the last number. G. J. H.

VAUDEVILLE REVIEWS

METROPOLITAN

(Last Half)

Conchas, Jr. and Company, in number one position, presented a juggling and balancing act of merit.

For his opening he balances a four-foot rod on his forehead, spins a plate with each hand and then mounts a bicycle, puts both feet on the front wheel and works the machine around a complete circle with his feet. He then does balancing with a sawy little ball, catching the balls in the small of his back when he knows the rods from under them. For his next stunt he balances a safety bicycle, with the handle bar resting on his chin and, keeping the balance, goes up one side and down the other of a 10-foot ladder set upright at centre stage. For his final four heavy balls, about six inches in diameter, are shot, from the flies and Conchas permits each to land on the small of his back and roll off.

Eva Shirley is evidently a favorite at this house, for the audience started applauding the moment her name was announced on the cards. She sang four songs and could have taken one or two encores.

"Marcelle," a musical play, with three principals and four chorus, was presented with a very effective five piece set. The skit consisted of comedy dialogue and few songs, as that is to do with a young couple and their father's clothes. There is not much to it, and the principals, a black-face comedian, a straight man and the sloping girl, have little to do.

Sam and a Hebrew monologist, started with patter and finished with songs, of which he sang three. They were parodies on popular numbers and won a fair recognition than anything else in his act. The two Chalfonte Sisters closed the bill with well-arranged dance offering. The girls are clever dancers and were well received. E. W.

HARLEM OPERA HOUSE

(Last Half)

Frank and Tobie opened the bill with an act that is rarely seen in the opening position. It consists of singing and dancing. Miss Tobie rendered most of her numbers in the style of Frances White and bears a noticeable resemblance to her.

Thorndyke and Curran started slowly, but worked up to one of the biggest hands of the evening, and then came a recit. The patter and songs, the latter mainly parodies, went over for generous applause.

McNally, Dinius and De Wolf, two men and a woman, followed with a pleasing variety of songs, dances and stunts. The trio are capable performers and put each number over for a hit. Bob Bone followed with a comedy film with a character song cycle, and was the hit of the bill. He uses an attractive setting and gives, in song, an impersonation of the various tenants of an up-to-date apartment house, showing a girl of fourteen, a chorus girl, a jazz band and a number of others, all delivered in an exceptionally capable manner.

Frank and Mabel, a comedy singing of songs and stories and was compelled to sing two songs. He was a good voice, but the songs are delivered in a good voice and manner.

His Jungle Girls closed the show and scored high. A few new numbers would not be out of place in the offering. G. J. H.

PROCTOR'S 125TH STREET

(Last Half)

A song booster started the bill going by getting mixed up in the words of his first song.

Paquette and Collier offered a song and patter tryout. See New Acts.

Ralph Steward started with a number of classical and popular songs on the telephone. He is a capable player on that instrument and was compelled to take an encore.

Bythe and Gay presented a pleasing little play. They will also be reviewed under New Acts.

Owen and Moore proved to be a riot of laughter with a number of songs and clever patter. Miss Moore would easily pass for Owen's younger sister and, considering that she is really his mother, is almost in danger with Edna Russell when it comes to keeping young and pretty.

Pearl Sindelar, assisted by two men who were killed, but are just as vital to the offering as she, took a big hand with a comedy sketch.

Patriotic patter song cycle over with a lot of play and found favor with her violin playing.

Edna Russell, Courtney and Company, are now making a new sketch, with one man instead of the two she formerly had.

Edward and Duffy, playing at the Alhambra, closed the evening with a visit to O'Donnell and at his request went on without make-up and in street clothes.

Edward and Duffy, playing at the Alhambra, closed the evening with a visit to O'Donnell and at his request went on without make-up and in street clothes. The offering is artistic from beginning to end and will undoubtedly reach high time.—G. J. H.

PROCTOR'S 23RD STREET

(Last Half)

Baron's Midgate opened the bill and found the going hard.

George and Williams followed with a number of songs and some poor patter. The singing in the offering pleased but the lines should be omitted or changed for something that is really humorous.

George Rolland and company started fast with patter and kept the house laughing comedy. The scene of the act is laid in a basement, where Rolland and a helper are supposed to fix the furnace. A woman is the rest of the company but has little to do. The comedy is good for a laugh on any bill.

Tony followed with her violin. She is dressed as an Italian boy, in patched clothing and her fondled hair added to the effect.

Irene Prince and a young man who take a great part of a call but is not billed, offered a comedy skit that presents good possibilities. The young man is a comedian and the young lady is a "comedy" over well. Miss Prince is a petite and a capable partner for him.

Edna Russell, Courtney and Company offered his latest sketch and scored high. The acting is natural and the offering highly praised. The patter and songs, the latter mainly parodies, went over for generous applause.

McNally, Dinius and De Wolf, two men and a woman, followed with a pleasing variety of songs, dances and stunts. The trio are capable performers and put each number over for a hit. Bob Bone followed with a comedy film with a character song cycle, and was the hit of the bill. He uses an attractive setting and gives, in song, an impersonation of the various tenants of an up-to-date apartment house, showing a girl of fourteen, a chorus girl, a jazz band and a number of others, all delivered in an exceptionally capable manner.

FIFTY-EIGHTH STREET (Last Half)

Norman Talmo opened the bill with an act that included contention and several acrobatic feats. He is a clever entertainer and drew a big crowd of serio-comic manner that sent the turn over for a big hit.

Ray and Denny, a man and woman, sang several songs and did some talking to fill in. The latter was neither good, as far as the material was concerned, nor the way in which it was rendered.

Princess White Dove, assisted by O'Brien, presented a song and dance offering that completely stopped the show. The turn carries a special full stage setting with an Indian topic at one side. As the curtain is being raised, singing is heard coming from the wigwag, following which the Princess appears and does a grotesque dance. Several songs were rendered by her male assistant, and she did a series of dances, of which a dog stood out as being particularly good.

Lord and Fuller, a man and woman team, the former doing "aud" comedy, presented an offering that, for the main part, is an exhibition of cycling. Some funny gags stuck in the act, but the material used at present.

Murphy and Lockman scored a hit with their comedy sketch. The act went over because of the way in which they handled their material than because of the quality.

Copes and Hutton, two men, offered a good deal of talk, comedy and some singing, but did not appeal to the crowd very far. Like most acts of this sort, the turn became tiresome after a while.

Bostock's Riding School, in which three women and two men did a number of feats upon horses. I. B.

VICTORIA

(Last Half)

Lewis Stone, who opened his act by making a novel idea in his act. After starting with a dance in which his feet strummed the floor, he danced at right angles and in fact, applied the same known to geometry. He finished by dancing upside down. Seizing a chandelier in center of the hall, he swung and danced on a platform alongside the chandelier. He was well received.

Theresa Lavinia is a rather junoquee songstress who fared much better with a melody of operatic airs than she did with the popular numbers and Southern songs she sang. Her voice is a trained one and clear, but rather lacking in lyrical charm.

Friend and act made a favorable impression, despite the fact that it is too long.

August of France, assisted by Fred Clinton at the piano and both working in a most charming setting, went over to a resounding success. The act is a most entertaining comedienne, is Janet, who knows the value of the French manner, talk and her act, applied the same known to geometry. He finished by dancing upside down. Seizing a chandelier in center of the hall, he swung and danced on a platform alongside the chandelier. He was well received.

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Friend and act made a favorable impression, despite the fact that it is too long.

M. L. A.

RIVERSIDE

Toney and Norman are out of the bill this week, their parts being taken by Marie Nordstrom, and the change necessitated a complete re-arrangement of the second half of the act in female costume. In the afternoon, Gilbert and Friedland were moved down to the closing position.

Challen and Keke, a man and woman, in a wife-walking act, opened the bill. The man, who starts the act in female costume, is a clever performer, while the woman merely adorns him.

If there be such a thing as music in the new piano type of acedon, Diaro can extract it, and, judging by the evidence, the instrument must, indeed, be a wonderful one. He is equally at home with popular or high-class compositions, executes like a virtuoso and gets a tone which was pleasing to the big majority. Diaro was on in the second position and would easily have held a spot much farther down the bill.

Owen McClintock, in a promiscuous sketch, in which he portrays and the principal roles of "Oliver Twist," scored a decided hit. The change was made in a remarkably short space of time, and his conception of the various roles was remarkable. His impersonation of Oliver, the little orphan, was the best in the little sketch, which in his hands assumed big proportions.

The approach of the spring season always brings with it a score of baseball stories and that genre of the "Brothers" have assembled a lot of them. The English ladies of the great national game, given by the English, are called overdrawn and ridiculous if one had not read the criticisms published in the English papers. The "Brothers" are now playing abroad. Baseball, according to the English, is also a very valuable medium for the display of American bluff. The Ward Brothers did well with their "Brothers" and "Brothers" are now a more or less big crowd of applause. The "Brothers" in his sketch, "Brothers and Sense," first produced in vaudeville, elaborated to a four-act play, and then condensed for vaudeville, the first part and emphatically answered the oft-repeated assertion that vaudeville is tired of sketches and plots. One of the big pieces of the entire bill was scored by the place and its players, and after numerous successes Mr. Brooks was called before the curtain for a speech.

Marie Nordstrom opened after intermission, and if Toney and Norman could have witnessed the hit scored by the comedienne, undoubtedly would not have objected to appearing in that position. Miss Nordstrom has a different opening for her act than the one shown at the Palace recently, and the new bit is an improvement.

Illian Russell, with a uniformed pianist, eight muscians and a soldier who had his half-dress on for him in France, as assistants did well with some old and new songs. A big portion of the act devoted to the story of the marine corps of which Miss Russell is an honorary member. In the midst of one of her stories of exploits of the marine corps, she wounded sailor in a box inquired, "Who served the marines at Chateau Thierry?" "I served them," she replied, turned to him and said, "I am a marine, and naturally my thoughts of them come first, but I love you all, my dear soldiers." "Well, I love you, too," replied the soldier, and the audience, in the spirit of the thing, applauded both the pianist and the soldier.

Gilbert and Friedland closed the show, and in a promiscuous sketch, in which he impersonates and the principal roles of "Oliver Twist," scored a decided hit. The change was made in a remarkably short space of time, and his conception of the various roles was remarkable. His impersonation of Oliver, the little orphan, was the best in the little sketch, which in his hands assumed big proportions.

VAUDEVILLE REVIEWS

(Continued from page 9 and on 11)

AMERICAN

Pollard opened the bill with a comic juggling act, but made a slow start. The audience soon warmed up to him, however, and he went through the latter portion of his offering easily. His juggling stunts are good and the trick fees were exposed in a laughable manner. He had something that the average juggle lacks and that is a good line of patter.

Chadwick and Taylor, a colored male and female team, offered a number of songs and patter, with a dance injected. The singing is fair and the dancing very easy. The jokes and gags though, originated in the Stone Age and the dancing by the male member of the duo was heavy enough to shake the house.

Keating and Walton proved to be a riot of laughter. They started with a song about their respective sides, the man being on the left and the other small. A pretty executed dance followed the opening song.

Miss Walton showed some startling costumes in the course of the act and Keating proved himself a comedian worth more than his slap-stick comedy that was injected into the offering. A number along the style of Bobby Hirsch might be worth more, not only because it was St. Patrick's Day, but because he really has a very good sense of humor and a sense of fun.

Walsh and Mitchell offered very easy, not only because it was St. Patrick's Day, but because he really has a very good sense of humor and a sense of fun. He started with a popular Irish song of the times and then offered a number of songs that were very easy, not only because it was St. Patrick's Day, but because he really has a very good sense of humor and a sense of fun.

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ROYAL

The show at this house this week is called "All Favorites Bill," and, judging from the reception all the acts received, the show is very popular.

Ben Byer and company opened with a comedy bicycling act that started fast and kept a swift pace for their last number. Byer started by entering with his company (a young lady) on a comical apparatus that was a jumble of automobile, horse, motorcycle and a number of other vehicles. The stunts in the act were put off to a later number, and some sensational turns brought a big hand.

Lebanon proved to be a thorough artist on the xylophone. He entered with some fast classical numbers and then offered a walk ballad. The manner in which he played the "Rosary" kept the audience as quiet as the proverbial mouse, and quietness is not a characteristic of this offering. Some just at the close of his offering netted him enough applause to compel him to do two more numbers.

Jimmy Hussey, assisted by William Worley, presented his "Somewhere in Fantasy" and a number of songs and took the honors as the laughing hit of the first half. Hussey has a manner of delivering his songs that is sure to draw a big crowd, no matter how many times he has heard the joke or song. Worley is undoubtedly the most of his offering, playing in vaudeville, and his laugh at Hussey's gags is contagious.

German Timberg and company closed the first half with the new version of "The Violin." Timberg has a chorus of five of the prettiest girls in a vaudeville chorus, and all their work in a manner that is commendable. Timberg's eccentric dance proved to be a riot at this house.

Nat Kamen's orchestra rendered a melody song during the intermission and received generous applause. Sailor Reilly has improved his song act, having added the "Mammy" number and substituted an Irish song. His other numbers went over, including the new number, "The Mammy" number, with the orchestra, started slow, as most of the musicians were shy, but toward the end of the song he put into the spirit of the song and the finish was strong.

Ruth Royle's entrance was the cue for a number of the ladies in the audience to say in a stage whisper, "She's got a new dress." And so she has, and also a lot of new songs that are new in the old Ruth Royle manner, which adds to her popularity every time she comes.

Donny and the orchestra followed in "Maybloom," one of the gems in vaudeville, scoring heavily. The acting and singing of these performers always wins approval.

Frank Jay, assisted by Dave Dry at the piano, started with a few romances about the preceding sketch, and then went into his act. His parody on "The Dear Old Song" that he called "The Moxie Fiend," is an excellent satire on burlesque, and the patter which ensued was a success, as a speech, was a gold mine for laughter, and sent him off to a dandy finish.

Howard's spectacle closed the show and played to a packed house for an hour and a half, and it was due to that fact that most of the audience was leaving while his animals were performing.

G. J. H.

FIFTH AVENUE

Billy Bonanza's Circus 'lod' off and started the show in fine fashion. The show was very popular, and the circus was for some time, but it still remains the same good bit of entertainment.

The Bolero Ballet, a group of dancers, and popular selections upon the banjo and scored a full-sized hit. They started with a number of songs, and then offered matches from the "Post and Peasant Overture," "William Tell Overture," and "Il Trovatore." They followed this with a popular "Rosary" ballad. A melody of jays' tunes sent the turn off to a fast finish and the boys could have taken an encore had they so desired. They are a pair of skilled performers, and make their work a delight.

Sallie Fields, Charles Conway and company, the latter of three designating a pianist, registered heavily with their singing and talking act. Miss Fields started with a few popular songs, rendered forcefully, the singer adding emphasis with the singing, she departed to make a change in costume and the pianist rendered a melody of jays' melodies. She then came out, attired in men's clothing, looking better in costume and the pianist rendered a melody of jays' melodies. She then came out, attired in men's clothing, looking better in costume and the pianist rendered a melody of jays' melodies.

Emmett Devey and company, including Mabel Burke, in a comedy sketch, offered a domestic playlet that was well liked. The story has one or two weak points, but the acting was so good that it was a success. The pianist rendered a melody of jays' melodies. She then came out, attired in men's clothing, looking better in costume and the pianist rendered a melody of jays' melodies.

Mabel Burke rendered an amusing song and came in for her usual share of applause for her excellent interpretation of the numbers and her clear voice. Adrian, styled "The Colored Funster," began his act with a song, and then offered a talk offering. He was assisted by four men, one of whom did no more than pose. That the turn was over for a bit, was due more to the clever way in which Adrian handled his material than for the quality of it. The pianist rendered a melody of jays' melodies. She then came out, attired in men's clothing, looking better in costume and the pianist rendered a melody of jays' melodies.

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THE NEW YORK CLIPPER

MARIE CAHILL

Theatre—Palace.
Style—Songs and Stories.
Time—Twenty-five minutes.
Setting—Special.

Marie Cahill star of many musical comedies, and recently with the rural drama, "Around the Bend," is showing vaudeville patrons an act, which on account of the exceptional ability of the comedienne, her wise choice of material and her excellent showmanship, is sure to.

Assisted by a male pianist who furnished her accompaniments she opened the act with a special song, the chorus of which was made up of her old hits, "Nanny Brown," "The Congo Love Song," "The Bamboo Tree," "Navajo" and other familiar melodies which evoke pleasant recollections.

After a short introduction in which she told of her troubles with the elevator girls at her hotel, another song started and the audience prepared itself for the usual array of vocal numbers, which many legitimate stars seem to think is all that is necessary to insure a success in vaudeville. A pianist interrupted the song and Miss Cahill taking up the receiver explained to a "Lucy" at the other end of the wire that she had interrupted her in the midst of her act. Then followed one of the brightest bits of comedy telephone conversation heard in months, and it almost immediately developed into the bit of the entire act. Every line carried its laugh and Miss Cahill put over every bit with all the style and finish of the true artist.

This was followed by more songs, a "blue" number went well, and then a song drama by L. James Europe, in which was told the story of the colored soldier's charge over the top.

Another song of the colored soldiers by William Jerome entitled "The Bon Bon Bon How They Come and Go" was the act with big applause and bows inaudible were called for.

As an encore, Miss Cahill, evidently remembering the success of the telephone bit, went to the instrument and again talked with "Lucy." "Yes, it's all over" she said, "really wonderful, not a bit like Newark, all my friends are here, the agents and all are really wonderful, I must wait until I see you and tell you everything. Good-bye."

Miss Cahill's new act is a big win, big time offering. W. V.

CLEMONS AND ROGERS

Theatre—One Hundred and Twenty-Fifth St. (Tryst).
Style—Comedy act.
Time—Twenty minutes.
Setting—In one.

Judging from the speed and numbers of the offering, these boys must have played in burlesque.

One of the team, a short stout man, started the act with a jazz song in which he was interrupted by his partner, who started the laughs going immediately on. Strutted, made up a bit, a red-headed vampire. He was attired in a tight black dress, with a green tin bucket. Some patter followed but was lost to the man in a few make-ups.

The other of the duo then rendered a ballad and his partner made another entrance as another man—the sleep-at-the-end-of-the-song. The patter here was clever, but most of it entirely too crude to be profitable. At the end of the act, the stage would be in place, but they certainly did not belong here.

Influence on the Egyptian dances by both men in female oriental costumes that were screamed sent the boys off amid a shower of laughter. With the stuff stuffed omitted, the act may reach better time. G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on page 13)

AT THE END OF THE TRAIL

Theatre—Yonkers.
Style—Piano.
Time—Fifteen minutes.
Setting—Full stage. (Special).

Ronald Ardine, Howard Shuchals and Richard Kramer, formerly in stock in this town, are staying at this house for an indefinite period and will present a new sketch every other half of the week.

"At the End of the Trail," a story of Indians, was their first offering and stopped the show here until Shuchals had delivered a curtain speech.

Briefly, the story tells of an Indian girl with a strain of white blood in her veins, who has always desired to leave the Indians with whom she is living and return to her own race. She falls in love with a soldier from a fort near the reservation and is about to leave with him.

Another Indian, however, is in love with her and follows her trail. The soldier discovers that the soldier in fact the man who killed her father and, arriving at a certain point, refuses to go further with him. In the meantime, the Indian has caught up with them and a thrilling fight ensues in which the Indian kills the white man. The girl then goes back with him and no longer desires to be white.

The offering was very well presented and acted. G. J. H.

LYNN AND BERGER

Theatre—One Hundred and Twenty-Fifth St. (Tryst).
Style—Talking and singing.
Time—Fourteen minutes.
Setting—Two special.

The curtain rises on a special drop in two showing the exterior of an insane asylum.

Lynn, taking the part of a "nut," opened the offering by standing at the extreme end of the stage and going through the motions of singing "Silver Threads," while Miss Berger sang off stage. Her entrance while singing the last line was good for a few giggles.

They started with some patter that was slow at the beginning but improved as it went on. A "Somebody" number by Miss Berger was delivered in a pleasing style while Lynn fetched some laughter by comedy in pantomime in back of her. The patter that followed the song contained some of the best of the kind, somehow, failed to get over. The last verse of the closing song they use is a bit crude and may not go in at all.

As a whole, the offering moves fast and is nicely delivered. G. J. H.

MADAME DONALDO

Theatre—One Hundred and Twenty-Fifth St. (Tryst).
Style—Piano.
Time—Twenty minutes.
Setting—In one.

Madame Donald, assisted at the piano by a young man in an army lieutenant's uniform, offered a cycle of classical songs.

She started with a selection from an opera in a good soprano voice. A solo by her pianist showed good ability and secured a generous amount of applause. Numbers and an Irish ballad received some applause.

In view of the fact that the offering scored fairly well here, there is something to believe on the Egyptian dances by both men in female oriental costumes that were screamed sent the boys off amid a shower of laughter. With the stuff stuffed omitted, the act may reach better time. G. J. H.

NELSON AND NELSON

Theatre—Proctor's 125th Street.
Style—Acrobatic.
Time—Ten minutes.
Setting—Special.

Nelson and Nelson, two men, have an acrobatic novelty that should be able to open performances on the better small time with success. There are no dangerous stunts, but the way in which they go through their routine and the natural way in which they put their comedy over, make it a worthwhile offering.

One way in which the act can be improved, however, is by a change in costume. The raiment used at present is not very becoming and detracts from the work of the men.

The two made their appearance upon stills and did a series of hand-to-hand lifts and other feats of strength. One of them, wearing a red wig, provided the comic, with his funny antics. There were about a dozen of these. One man removed his stilt and, stepping down, showed a partner, donning a skirt about fifteen feet long. This completely covered the man upon the ground, and the other man, who was a tall woman was standing there. Some more work was done by one of them being held aloft by the other, still upon the stilt. For a finish, they did a series of whirls and leaps through hoops. I. S.

HACKETT AND DELMAR

Theatre—Hundred and Twenty-Fifth St. (Tryst).
Style—Songs and dancing.
Time—Sixteen minutes.
Setting—Full stage. (Special).

The act opens in a very pretty setting, with draperies for the top. Hackett comes on with an announcement in song about the act, and in it, he also said for a partner to dance with. In the latter part of this song Miss Delmar joins, applying for the position.

They then start the dancing program by giving a very good exhibition of acrobatic dancing, a dance by Miss Delmar, alone, followed.

A song and dance by Hackett, which was novel, contained nothing out of the ordinary in the way of steps, but was nicely delivered. Miss Delmar then gave an acrobatic act and feet while doing an Egyptian number that was very well put over. The music here is well selected, but should be a bit louder. A number of jazz dances by both and a few songs by Hackett completed the offering.

Hackett's dancing is a bit stiff, but he will most likely loose up in time. The songs and acting are pretty and are an asset to the act. G. J. H.

MONA GRAY AND SISTER

Theatre—Proctor's 125th Street.
Style—Singing.
Time—Twenty minutes.
Setting—Full stage.

Mona Gray and sister have an act on the style of the ordinary sister act and it shows in the fact that the sister in this offering plays the piano, while Miss Gray sings a few numbers before she comes on. Miss Gray's voice pleased, but her stage work was for improvement. The songs she renders are also in the line of the sister act. In one of them she avails the audience to join in the chorus.

With a few repairs of songs Miss Gray and her partner would find the small time easy going. G. J. H.

FRANK AND TOBIE

Theatre—Eighty-first St.
Style—Singing and dancing.
Time—Ten minutes.
Setting—In one and two.

Frank and Tobie are a good singing and a series of dances, one of them original, in an act that, generally, possesses a lot of the elements of a singing is some too well done, and the dancing, while somewhat better, lacks the class necessary to put it on a better time. There is a jazz dance by the man which looks very much like one of the dances featured by Prince, and while not an exact imitation, bears sufficient resemblance to the original to arouse comment.

They start with a song in one containing several catch lines dealing with kings in England, France, etc. This is all done in one. The drop is then lifted and, in two, they do a dance, together with some back bending by the woman member of the team. The jazz dance previously referred to comes next. A fancy melody is then sung by the man and his partner reappears, wearing an eccentric costume, the two doing a fast dance. The next number, which they announced as being original, is called "The Jockey Dance." It was an imitation of the dance with the lady interpreting the actions of the horse while the man represented the jockey. That part of the act was very much better for a long time. It was a unique bit and was well liked. I. S.

PASQUETTE AND COLLIER

Theatre—125th Street. (Tryst).
Style—Singing and dancing.
Time—Fourteen minutes.
Setting—In one. (Special).

Pasquette and Collier will have to give the public more than patriotism to save their act.

They start with a special drop with a large open heart in the centre, from which they enter. The act starts off with patter that was new when the vaudeville theatre came into existence. A few in the house who were charitably inclined gave them a snicker and a giggle for their efforts. Pasquette delivered a recitation to a Ford car as a parody on "Gunga" which has never been heard before. An Irish song by the lady of the duo lived up to the offering a bit, as her voice pleased. The man then followed with a "saw" number in sailor's uniform and wore a service stripe on his sleeve. A few other songs by the two, sitting the patriotic theme, completed the offering.

With the opening patter omitted or changed, they may get bookings on the small time. G. J. H.

CORCORAN AND MACK

Theatre—Fifty-eighth Street.
Style—Songs and dancing.
Time—Twenty minutes.
Setting—In one.

Corcoran and Mack have a fast going act that went over a big hand at this house. They started with a comic prohibition song which set a good pace, and the patter which followed in song kept up the stride. One of the boys took the part of a comedian, while the other was a straight man, explaining to him. The patter is clever and delivered in a laughable manner. A dance followed, a comic one, revealed good ability.

The latter part of the offering could be improved by the man taking the "number" by one of the boys, and a song about logic, brought a generous crowd. A good many of the latter class of small time should be easy going for the boys. G. J. H.

THE NEW YORK CLIPPER

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extortion, and, according to Assistant District Attorney Charles F. Brannan, the murder of the jury through what has become known in criminal legal circles as "the case of the secret trial" combined with sex appeal. After the trial was over, Talley stated that when her new trial, now under way, was ordered, she would not be allowed to show her ankles to the jury, as she did on the former occasion. Not only the secret trial, but the fact that a fence has been built about the witness stand in order that this so-called sex appeal may not be so easily detected, was a wise one. He used the methods that have proven efficacious before in win-win verdicts for wild women. The jury disagreed.

In Chicago, Norman J. Cook was recently "tried" by the members of the "Billy" Bradway, and Norma Cook, the defendant's daughter, was put on the stand in an effort to win her father's acquittal. The same methods as were applied in the inch case, were brought into play. Latest in Miss Cook was accused by her husband and "mystifying" disappearance. She was described as "the girl with the innocently sparkling eyes, that draw and hold your sympathy." The attorney cried crocodile tears and the record was filled with all the "hot" and "cold" stuff it would hold. Emotional sub-dub was worked to the limit.

Despite this, however, Cook was convicted. Why? Because he was a man. Where such methods are employed, the woman must be the major prize in the triangle consisting of prospective defendant and witness. Had Norma Cook been on trial instead of her father, she would have been the major premise, and it is highly probable that she would have been acquitted. The fact that a man was on trial, changed the whole picture. Can't expect a jury to act as an enthusiastic one of their own sex as an enthusiastic one of the other sex. As for the fact that draw and hold your sympathy. In the Betty Brewster case, the method worked. In the Norma Cook case, the method failed. In the woman was the central figure. In the Cook case it failed because she was not. Criminal attorneys please take note. Only playwrights. There is a lesson for both.

THE WISE BOLSHEVIKI

In the midst of the turmoil and chaos existing in Russia at this time by reason of the political activities of the Bolsheviki, the news that all theatres have been ordered kept open is significant. For, since the earliest times in Roman and Grecian history, pagents and shows on a grand scale have ever been used to take the minds of the populace away from the changing order of political events in which they were ultimately directly concerned. In the case of the Bolsheviki, the order for the people to grow bitter from the changing order of things, the Bolsheviki has ordered that the theatres be kept open so that "joy be unconquered." And laughing at the police are at the theatres and the government, knowing that they are the laughing stock to the highest bidder. The Roman circuses of Caesar and Mark Anthony are not dead. They serve the purpose then and in a different form are probably doing so now.

In the case of events, it would not be at all surprising to find the Bolsheviki government subsidizing a Russian "Theatre of the Future" and a political unrest, for who shall say that a berry of prancing maidens may not exert more influence on the masses than a political alliance; especially that portion of it which controls banks and things.

And, in the case of a method in many ways, all depending upon the wisdom of those in power. The Bolsheviki are, evidently, a wise crowd.

SHE WAS SADIE TRAVIS

Editor, New York Clipper.

Dear Sir: It just came to my notice in one of the New York papers, page four, that the name of O'Connell wishes to learn the whereabouts of Sadie Travis. I wish to inform you that I was married. I worked for years with different shows under the name of Sadie Travis. If

I am the party they are seeking, any communication will reach me at my present address, Box 24, Crystal Beach, Ont., Canada.

Yours truly, MRS. SADIE COOK, (Formerly Sadie Travis), Crystal Beach, Ont., March 13, 1919.

REPLIES TO BILLY WATSON

Editor, New York Clipper.
 Dear Sir: I saw a letter in The Current from Billy Watson about his beating my show with Jack Dempsey in Baltimore. Answering him, I kindly call his attention to the fact that Dempsey's business was on the American Wheel, breaking all records since the Gayety Theatre has been in existence.

Watson's business, at the Palace, was not a record by any means, and was hardly any better than I did at the house with "Follies of the Day" without a holiday. Watson had Washington's birthday. If he wants to talk about records, let him ascertain some of those held by "Follies of the Day" and "Girls-de-Looks," which are the same as he is playing, and if he beats them he will have something to crow about. Yours truly, MARGERY GERRARD.

March 12, 1919.

WATSON IS PUZZLED

Dear Sir:—I can't understand why they threw out my "Oriental." I never cheated in with my production and for the last five weeks I have followed them. Their business was good and the local managers were very busy. I was very much surprised when they wanted it. Oh, but it's a great game.

But you mustn't weaken. Believe me, I have a very nice pack of men. I've known them to shake hands with me, drink with me, to testify that I am a good man, and to give me a knife in my back. Oh, they are so loyal. Yours truly, BILLY WATSON.

TWENTY-FIVE YEARS AGO

Lawrence and Harrington showed their "Bowsy Spies" act for the first time at the Theatre of the Stars. The act was a Punch Follies was the agent for C. A. Gardner.

Jack Schuman was manager of Richards and Canfield in "The Circus Clown." Gilmore and Leonard played The Imperial Music Hall, New York. They introduced the First Gimbal act. Carl and Theodore Rosenfeld presented "Love's Extremity" at the Fifth Avenue Theatre, New York. New plays: "Kathryn," "Old Chums," "The O'Connell," "Bennyville," "Queen of Hearts," "Mrs. Grundy," "A Fashionable Girl," "Looking Backward," "In the Name of the Law," "The Assurance," "Captain Racket," "False Colors," "Mustapha," "The Railroad Girl," "The Shipwreck." J. Bernard Dwyer sang "The Old Stage Door."

Art Reeves opened at the Orpheum, San Francisco.

Answers to Queries

WILLIE BOZEMAN—Murray Bennett has played the Boston time.

F. F.—The Watson Sisters are now appearing in "Monte Cristo, Jr."

H. F. G.—"Billy Boy" was written by Lester A. Walton and C. Lucky Roberts. J. W. Stern published it.

A. Q.—Yes, A. Frank was with Gus Edwards' "School Boys and Girls." He was later with the Sam Sidman show.

G. S. R.—You will find a detailed account of the vendable probe in the Feb. 6 and Feb. 13 issues of The Current.

J. N. R.—Jack Collidge wrote the scenario for "The Spindle of Life." It was written for the Palace Theatre, New York, 1917. Neva Gerber and Dan Wilson were featured in the picture.

Rialto Rattles

VAUDEVILLE PROVERBS No. 5
 Rialto in time saves many a shame girl a fine.

MORE TRUTH THAN POETRY
 Ashes to ashes and dust to dust,
 If I beto doesn't get you—grape juice must.

THINGS WORTH HAVING
 Rialto stars are worth a watch.
 The N. V. A.'s new "dubhouse."
 Betty Bond's new singlones.
 Joe Kelly's new job with Rialto.

SOUNDS REASONABLE
 Joe Flynn, after having listened to some five or six hundred prohibition jokes in the last three weeks, has doesn't think "dry" humor is half as funny as he believed it was.

THEATRICAL MYSTERY No. 35
 What's become of the boys who used to sit on a suit-case in an amber spotlight and sing at present, it's a clock that started off with, "Did you ever sit and ponder," as through this world you wander.

SAYING A MOUTHFUL
 Joe Brady of Brady and Mahoney, says that while there seems to be a great deal of growling about prospective producers at present, it's a clock that growers will become a thing of the past after July 1.

JUST A SUGGESTION
 If Francis X. Bushman and Beverly Bayne decide to accept the vaudeville offer tendered to them last week, it might be a good idea for them to adopt, as a program underline, "Every move a pleasure."

EVIDENTLY AN OVERSIGHT
 Ten highway robbers were pulled off by boys under seventeen during the last two weeks and the New York dailies of almost any New York claim that youthful bandits were led astray because of the evil influence of the movies.

WELL SAY SO
 Kid actors do not seem to be quite as popular as they used to be in vaudeville. But kidding actors is far more popular than it ever was, as a visit to the gallery of almost any New York claim time vaudeville theatre on Monday or Thursday afternoon will quickly disclose.

JACK HOPES HE CAN REPEAT
 Jack Dunham put on a new comedy song last Monday and, by chance, one of the same happened to be a reference to a certain well-known brand of beer.

Friday, Jack was surprised to receive a pair of all-cotton from the manufacturer of the article mentioned. He is now being engaged in working up an additional verse to the song in which will mention some of such little odds and ends as "Pineapples, figs, summer bungalows and brown furniture."

VAUDEVILLE VETERANS
 "Would you marry a girl who was as pretty as a picture?" "Yes, if she had a picture." "I'm a wonderful singer, am I not?" "Yes, you are not." "If I did you know I was at home when you called?" "I saw your shirt on the line." "I come closer to your wife talking all day." "I have to." "We have a goat home that hasn't any name." "What does he smell?" "I have to tell you."

D. N.—Write to Marcus Loew, 1406 Broadway. We can not give you any information about the person you mention, as we do not know him.

H. C. N.—Edgar Lewis produced the film "The Spindle of Life" as a stage play. The picture was produced by the real picture. Anthony F. Kelley wrote the story for it. Edgar Lewis directed it.

WOMEN AND VERDICTS

Two recent trials in which theatrical people were concerned furnish interesting points in criminal law.

In New York, Mrs. Betty Luck, better known as Betty Brewster, vaudeville actress, was on trial charged with attempted

SUMMER SEASON TO SEE MANY COMPANIES

PREPARATIONS STARTING NOW

There will be more Summer stocks in preparation this year than ever before, a condition that seems to be warranted by the unusual success which came to most companies throughout the country last year.

Prominent among those who will add to their list of stock companies this Summer is G. Z. Poli, who will increase the number of his organizations from four to six, or perhaps eight.

Heretofore the Poli Summer stocks have been located in Wilkes-Barre, Worthington, Springfield and Watertown. This year it is his intention to locate companies in from two to four of the other New England cities, in which during the Fall and Winter seasons he runs vanderbilt in his own name.

As yet the names of the towns to be added to the stock list have not been announced, but within the next two or three weeks the engaging of people will begin, and the majority of Poli's stock and theatre are located in New England it is reasonable to suppose that the new companies will be located there.

Charles E. and Harry Blaney, who in the last few months have become strong factors in stock, will also increase the number of their companies. With the opening two weeks ago of the Academy of Music, Fall River, they have added to their string which, they say, will not cease to grow until they have a circuit of about twelve to fifteen towns. Their theatre in Troy, in which they are temporarily playing combinations, will return to stock in the latter part of May or the first of June.

Howard Rumsey has begun preparations for his regular Summer seasons in Syracuse and Rochester and is continuing his Buffalo organization.

Jessie Bonstelle, who for years has played a Spring, Summer and Fall season of stock, has in contemplation the formation of a new company this season instead of one, as heretofore. If she carries out this plan, she will head one of them, but her organization for the coming season will each will play cities in which her company has won popularity.

Other companies, either contemplated or in process of formation are the Albee Players for Providence, the Liberty Players for New York, Boston, the Broadway Stock Company, which will probably again locate in Dayton, and the Stuart Walker Players for their usual seasons at Cincinnati and Indianapolis, and James Durkin Stock for Skowhegan.

STRIKE HITS PATERSON HARD

PATERSON, N. J., March 15.—Paterston has been hard hit by the strike, as petronas, many of whom live on the outskirts of the city, have been unable to get to town. It happened in Paterston started off splendidly last Monday and had fair to break the season's record when the strike was declared and local business closed for the last of the week. Patrons who had made reservations for some of the best comedies of the week, cancelling them. "The Fatal Wedding" is next week's bill.

RUMSEY PLAYERS OPEN EASTERN

ROCHESTER, N. Y., March 17.—The Manhattan Players, under the direction of Howard Rumsey, will open their seventh annual Spring and Summer season on Easter Monday. Several of last season's players will be with the company.

SALEM CO. GIVES NEW PLAY

SALEM, Mass., March 12.—"A Rural Cinderella," a new play, was given its premier on Monday night at the stock company at the Salem Theatre and scored a success. The play is the joint work of Wm. F. Barrie, formerly city manager of the Salem Evening News, and Harry Katze, manager of the stock company.

The piece is a rural comedy drama, the scenes of which are laid in a small New England town, which has been dying from poverty, a young school teacher of the place. She plans to restore it and confides in a young lawyer who has come to the town in search of an heiress to valuable old lands in Texas. He agrees to help her and soon discovers she is the million heiress.

With the fortune she receives she develops a number of industries. A spring, the waters of which possess valuable medicinal properties, is brought to the front. A company is formed and the water is marketed and soon becomes famous. The community has long been noted for the excellence of its apples and these are also marketed, and so on, and in two years the former "dead" town becomes the liveliest of its size.

The play is admirably written, the dialogue is a fine realistic by Earl Barton, and a charming blending of pathos and refined comedy. The characters, types distinctive of New England, are well drawn. The cast in full is: Ned Barrett, Joseph Thayer; Cy Carson, Joseph Barker; Andy Butterworth, Priscilla Kneale; Maude Dean, Rosetta King; Hen Petersen, Paul Dean; Elmer Smith, John A. Mack; Dick Thompson, Joseph Barker; Mickey Dean, Elmer Thompson; Becky Butterworth, Florence Hill; Harry Gordon, Smythe Wallace; Charles Raymond, Raymond, apt, and Jarvis, Robert Ford.

AFTER PLAY PIRATES

Elmer Harris, author of "Canary Cottage" and "The Neighbor's Wife," last week took a party of attorneys, House, Grossman and Vorhaus, to investigate and bring suits against managers of stock companies who have recently been presenting "The Neighbor's Wife" without permission from him and without paying royalties for the presentation.

House, Grossman and Vorhaus claim they have perfected evidence for a suit in Harris' behalf against a stock company in Sharon, Pa., where the play was produced last December without permission.

ENTERTAINERS WOUNDED SOLDIERS

The stock company of the Fourteenth Street Theatre, headed by Emma Bunting and Carlotta D'Amico, entertained 220 wounded soldiers of the Debarcation Hospital in the Greenbush Building, last week. The first appearance by the company in "Office 600." Anna Green and Joseph S. Klein, lessees of the theatre, acted as hosts to the soldiers.

ELLISTON JOINS BOSTON CO.

BOSTON, Mass., March 13.—Mark J. Elliston is the new season's stock company at the Arlington Theatre (formerly Castle Square). He joined this week and makes his first appearance with the company next Monday.

BENNIE BACK WITH SCOTT

Bennie Salomon received his discharge from the army last week and returned to the staff of the Paul Scott office, a position he filled for eight years prior to his enlistment.

HOWARD RUMSEY IS IN TOWN

Howard Rumsey was in town last week engaging people and selecting plays for his summer stocks in Syracuse and Rochester.

KNICKERBOCKER STOCK OPENS APRIL 21

OLD FAVORITES WITH COMPANY

SYRACUSE, N. Y., March 17.—Howard Rumsey's company, the Knickerbocker Players, begins its fourth annual season in Syracuse on Easter Monday, April 21, at the Empire Theatre, for a Spring and Summer run.

The personnel of the company remains practically the same as last season and the majority of the players have been members of the organization since its first opening here in the Spring of 1916.

Mina Gombel, an established favorite here, will again be leading lady of the company, a fact which will be welcomed by local theatre goers, for Miss Gombel is one of the most popular actresses who have ever appeared in this city.

Another Syracuse favorite who will return with the Players is Adelaide Hibbard. She, too, has a local following second to none.

Others who will again be seen with the Players are Jack Warrington, Carolan Waide, Harold Selzer, Wilcox Day, Elmer Brown and Ralph Murphy.

Manager Rumsey will follow the policy he has always maintained, at the Empire of presenting the latest and best stock repertory, and is already at work selecting his plays.

WILL PLAY SUMMER STOCK

CHAMBERSBURG, Pa., March 17.—After a few more weeks of repertory, Manager Hill will switch the Manhattan Players to stock, playing two of the larger western Pennsylvania towns during the early Summer. The Manhattan is favorites in the locations and prospects seem bright for a pleasant and profitable stay. The present season has been the best in the company's history. In many towns the company holds the house records for business. Next season, in addition to the Manhattan Players, Mr. Hill expects to launch a new musical comedy production.

Joseph Lyons and wife, Mabel Leverson, leave the cast for several days, recently owing to the death of Mr. Lyons' father at Newark, N. J.

WILL OPEN IN FARGO

FARGO, N. D., March 12.—Clint and Benson's season at the Orpheum Theatre, here, was so successful that they will return in September for the Fall and Winter. They here, they presented a splendid repertory, including "Seven Days," "Fine Feather," "Rolling Stones," "A Fall and a Believer," "Ma Xantippe," each of which was given with special scenery.

POLI RETURNS FROM SOUTH

S. Z. Poli returned from Palm Beach last week and, after spending nearly two days on his way to New York, he was accompanied by his wife and a daughter and had intended remaining in the South several weeks longer, but business affairs compelled his return to New York.

WILL SUMMER IN SAN DIEGO

LARNED, Kan., March 15.—Mrs. M. E. Byrne, wife of the manager of the Bybee Stock Company, will leave for San Diego, Cal., with her children.

TOM KANE ALMOST WELL

Tom Kane of the Century Play Company, is recovering so rapidly that he expects to be back at his office next Monday.

NEW YORK TO SEE "THE MOB"

The right to present "The Mob," John Galworthy's play, in the United States, has been secured by Lester Longenur, now playing in "East Is West." The Hornblum Players offered the piece for the first time at the Gaiety, Manchester, England. Last it was presented in London. If his plans go through, Longenur will produce the piece next season.

SAVIDGE OPENS SEASON MAY 7

WAYNE, Neb., March 17.—The Walter Savidge Players will open the season under Savidge here on May 7th. Manager Savidge will carry, this season, the best repertory of plays he has ever had. The list includes: "The Heart of Wuthering," "Man They Left Behind," "The Rainbow Trail," and "The Girl of the Seaside Service."

HAS \$2,625 WEEK

EAU CLAIRE, Wis., March 17.—The receipts of the Frank Winslow Comedy Company for the week were \$2,625. The company is doing well all along the line and Manager Winslow expects that many of the theatres are too small to hold the crowds that want to see the show.

RANOUS ENGAGES NEVILLE

CHICAGO, March 17.—August Neville, who is well known in western stock circles, has been appointed by Rodney Ranous, business manager of the North Shore Players, at the Wilson Avenue Theatre. He took up his new duties today.

GOES TO AMUSE SOLDIERS

Katherine Kennedy, recently a member of the Otis Oliver Players at St. Paul, Minn., goes to France to entertain the American soldiers, under the auspices of the National War Work Council.

CLOSES WITH WILSON PLAYERS

SOUTH PARKERSBURG, W. Va., March 14.—Billie Burdette has closed with the Ben D. Wilson Players at Ft. Worth, Tex., and is spending her vacation at her home here.

JOINS SALT LAKE CO.

SALT LAKE CITY, Utah, March 12.—J. A. Saythe has joined the Wilkes Players here as leading man. He comes from the Wilkes Company in Salt Lake, Wash.

ECKLES JOINS SADDLER PLAYERS

HITCHCOCK, Kan., March 12.—Law C. Eckles opened here as leading man of Harry Saddle's Liberty Players and bids fair to become a favorite.

HARRY F. MILLER SHOWS CLOSES

NEWBORN, Tex., March 12.—The Harry F. Miller show closed here for the season and the members of the company have joined other troupes.

GINNIVAN OPENS MAY 3

DALLAS, March 15.—Norman Ginnivan, manager of the Ginnivan Dramatic Company, will start rehearsals of the company on April 19th and open two weeks later.

BLOUNT JOINS BYBEE STOCK

LARNED, Kan., March 13.—Mr. & Mrs. Claude Blount have signed with the Bybee Stock Company for the coming season.

MELL COMPANY REORGANIZING

TOLLEDO, O., March 15.—The Mell Stock Company is reorganizing here and will talk to the road of April 1st.

AUGLER SHOW OPENS APRIL 26

MISSOURI VALLEY, Ia., March 16.—The Augler Brothers Tent Show will start the season here on April 26th.

THE NEW YORK CLIPPER

KAHN TO BUILD NEW HOUSE IN UNION SQ.

ARCHITECT FILES PLANS

Ben Kahn is to build one of the handsomest houses in the country on the site occupied at present by the Union Square Theatre, where he has his stock company. His present lease on the property still has over three years to run and contains a clause giving him an option on it for ten additional years.

John F. Gavigan is the architect, and he has filed plans for the new house, which shows an increase of 800 seats over the present capacity. The new house will cost \$1,600.

Only part of the theatre that will remain will be the front of the house and the lobby. The stage will be on the fourth avenue side, where the dressing rooms are now located, and will be seventy feet wide and forty feet in depth. The dressing rooms will be up over the stage on either side.

There will be one balcony, which will be supported with steel girders, making the orchestra clear of any posts to obstruct the view of the audience.

Kahn also has a new type of chair which will be installed in the house. The walls are to be decorated with tapestry and he will have shaded electrical effects throughout the entire house.

Actual work on the theatre is scheduled to begin in April 1920, and the place is expected to be ready to open by September 1 next year.

WILL BE IN "KEWPIE DOLLS"

Furtig and Dunn have signed with Harry Hertz for the "Kewpie Dolls" for next season. They are now with the "Rascal Danale of 1918." Willie Mack, who is in vaudeville, has signed with Hastings for next season. Mack was with Charles Robinson's show until he joined the Army last Fall.

KAHN STRENGTHENS SHOW

Ben Kahn is enlarging his company at the Union Square. He will present, after this week, ten principals, five women and five men. Two comedies joined the show this week. Max Ditz, last season with "Billie," Billy Watson, and Edith Brown, who recently came with John Gort's "Giorgiana" Company.

MOVE SHOW ON TRUCKS

During the strike last week the Globe-Transfer Company was called upon to get the "Roadland Girls" out of Palisades, N. Y. This they did on Tuesday, after the night show, by using their motor trucks, and had the show in Stamford, Conn., in time for the matinee Wednesday.

QUITS SHOW BUSINESS

Jan Gort is leaving the "Girls of the U. S. A." at Hurst and Seaman's last Saturday night. Miss Fleming has retired from the business after having given a big send off by the members of the company after the performance.

MINA SCHALL MARRIED

Pittsburgh, Pa., March 14.—Mina Schall, of the "Socials," was married in this city on Monday, to Charles Lick, of Columbia, Ohio.

PATTEN HAS PREMEDITATION

Boston, N. Y., March 14.—Dick Patten, manager of the Gayety Theatre, is confined to his home here on account of premeditation.

125 CLAIM BARTON ESTATE

Judge Selah B. Strong, Surrogate of Suffolk County, was last week appointed executor by Justice of the Supreme County Supreme Court at Long Island City to sell the Bartontown Farm, near home of the late Charles Barton Swope, the actor, who died without making a will. There are 125 claimants to the estate.

The plaintiff in the present action is Arthur C. Swope, a cousin of the actor, who lives in the city. The property, comprising four acres, is valued at \$55,000. In addition, Swope left other personal property.

Charles Barton Swope was known as Charles Barton at the time of his death, and was a partner and brother of George W. Rice, who died about nine years ago. The team of Rice and Barton, previous to that time, was one of the best known and considered by many the funniest team in burlesque.

SUES RAYMO FOR DIVORCE

Anita Merrill, now appearing at the Winter Garden, in "Monte Cristo, Jr.," and known in her life as Mrs. Anna Mandillo Raymo, wife of Al Raymo, the comedian, is suing him for divorce. She was a partner and brother of George W. Rice, who died about nine years ago. The team of Rice and Barton, previous to that time, was one of the best known and considered by many the funniest team in burlesque.

Raymo did not appear to defend himself in the case, and he took no decision. The plaintiff sued for separation in 1914, she stated, but had dropped the suit at the sale of her son Albert, now five and one-half years of age.

HASTINGS SIGNS THREE

Harry Hastings has signed Tom Howard for three years. He will be featured in the "Kewpie Dolls" on the American circuit. Hastings also signed Emma Kohler for three years, and Ethel DeVries, whom he terms the Frances White of burlesque, for five years.

GOING INTO VAUDEVILLE

Jennie Delmar will start Monday in vaudeville with Bert Lannan's "Ecol Land" in which she will be featured. Miss Delmar has been with Watson's "Oriental" all this season, and will close with that company at the Olympic Saturday night.

HAS NEW NUMBER

CHICAGO, Ill., March 15.—A new number was introduced this week by Lucille Marlowe of the "Tolly Show" at the Star and Garter, this city. It was a decided success and the hit of the show. Miss Marlowe staged the dancing for the number.

LEONA FOX CLOSES

Boston, Mass., March 15.—Leona Fox, prima donna of the "Paris by Night" company, closed her tonight, and left at once for Milwaukee. Billy Webb replaced her.

HAVE WRESTLING ON TUESDAY

The Gayety Theatre has added Tuesday evening for wrestling night. Last week was the first.

TO OPERATE BRYANT FRANCHISE

Hurst and Seaman will continue to operate Harry Bryant's franchise next season.

TO OPEN STOCK

Ben Levine has opened a stock burlesque show at his Camp Dix House in Wrigglesworth, January 18.

NEW CIRCUIT TO MEET HERE, IS REPORT

TALK BECOMING MORE POSITIVE

Rumors of a most positive nature, to the effect that a new burlesque circuit is in process of formation, assumed a more definite shape this week when it was stated that a meeting, at which organization plans will be settled upon, would be held late this week. It was also stated that the organization will include a number of burlesque producers who have been denied franchises most season by the two established circuits, the Columbia and the American.

It is claimed that there is over \$1,000,000 behind the new circuit, now in process of organization, and that already the individuals that are to comprise its personnel have over thirty houses in various cities, many of which show book shows of both the Columbia and American Circuits.

At the meeting of the organizers of the new circuit here this week, an election of officers will be held, and a list of the houses will be given out.

Each member of the circuit, it is claimed, will be guaranteed an earnest of his desire to hold a franchise and book his shows over no other circuit.

It is claimed that the houses in different parts of the country, which have been playing dramatic attractions, have also been invited to attend the organizational meeting this week and, for the most part, it was said, had accepted the invitation.

ABBOTT HELED FOR TRIAL

Frank Abbott, manager of the Crescent Theatre, Brooklyn, who was arraigned last Friday in the Adams Street Magistrate's Court charged with running a lottery in connection with a "Country Store" night held at the theatre March 3, has been held for Special Sessions by Magistrate Brown.

Abbott is out under \$400 bail, which he deposited in the Magistrate's Court.

BILLY WATSON'S MOTHER DIES

Billy Watson's mother, Mrs. Levy, died last night. She was 70 years of age at the age of seventy-four years. Watson, who was with his company in the "Tolly Show" at the Star and Garter, left at once for New York and was at her bedside when she died.

His brother, the Orpheus, Paterson, another son, was also at her bedside.

SIDNEY ROGERS CLOSES

KANSAS CITY, Mo., March 17.—Sidney Rogers closed with the "Girls from Joyland" here to-day. He is going to produce, manage and do the principal comedy in a tab which will play through Oklahoma and the Southern States.

MACK RE-SIGNS SNYDER

J. H. Mack has re-signed George Snyder and Jane May with his "Maids of America" company for next season.

JOINS "FACEMAKERS"

CHICAGO, Ill., March 17.—Arthur Lansing joined the "Facemakers" at the Crown Theatre this city yesterday.

MANDEL REJOINS SHOW

CHICAGO, Ill., March 17.—Mandel rejoined the "Grown Up Babies." He was out of the cast for several days last week.

THE "WONDER SHOW" BEST HURTIG HAS SHOWN NEW YORK

Joe Hurtig's "Wonder Show" at the Columbus this week has good material. If the first show, which he has shown at the Columbus this week has good material, it is the best he has shown in New York with a cast of such quality. The show is a new one, with many good comedy situations. It is a new one, with many good comedy situations. It is a new one, with many good comedy situations.

The "Wonder Show" of a young couple who want to get married but before they can do so they must first get a divorce. The conditions of the will in order that they can do so. The show is a new one, with many good comedy situations. It is a new one, with many good comedy situations. It is a new one, with many good comedy situations.

The marriage takes place, but the sick man dies. The show is a new one, with many good comedy situations. It is a new one, with many good comedy situations. It is a new one, with many good comedy situations.

George Mack is responsible for the book, according to the programme, very well. It is one of the best comedy shows he has ever seen. It is a new one, with many good comedy situations. It is a new one, with many good comedy situations. It is a new one, with many good comedy situations.

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RELEASE

LEO FEIST STARTS BIG PUBLICITY CAMPAIGN

Five National Magazines Will Carry Big Advertising Copy This Month—Will Cost Over \$12,000

Leo Feist, who has for years utilized big advertising space in the national magazines to popularize his compositions, has this month launched the largest advertising campaign of his business career. The *Saturday Evening Post*, *Collier's Literary Digest*, *Competition and American* are the magazines which will carry the advertisements. The combined readers of these publications number many millions, and the campaign will cost—over \$12,000.

This big campaign has not been started with the idea of deriving direct benefit in the shape of orders from the readers, but rather to launch a country-wide song-popularizing movement, in which public singers, theatre managers and all interested in music will share.

The attention of singing artists is being called to the advertising, and the value of having one of the Feist songs in their arsenal during the time the advertisements are running is being emphasized through the medium of professional newspapers, letters and other mediums.

O'CONNOR WANTS \$6,000

Johnny O'Connor, a theatrical reviewer, has filed a claim with the Music Publishers' Protective Association for the sum of six thousand dollar, which he claims is due him for services rendered.

O'Connor, who was active in the formation of the society, was paid about two years ago with the object of putting an end to the paying of singers for introducing songs on the theatre stage, was for some time on the payroll of the association.

Protective association with the society ended at about the time he enlisted in the navy, from which he was discharged several weeks ago.

O'Connor claims to hold a contract with the Publishers' Association calling for \$10,000 a year, and he claims covered salary for seven months.

IRVING BERLIN TO PUBLISH

Irving Berlin, who for the past three months has been listening to attractive propositions from various popular and standard music publishers, has finally decided to go into business for himself, and is at present selecting his business and professional staff, and expects to open within the next week or two.

Berlin has three musical shows completed and placed with well-known composers, and these will be the basis of his business. To them he will add not only his own popular song compositions but the works of other writers as well.

He is at present looking for suitable quarters in the theatrical district.

"HAVE A SMILE" A BIG FAVORITE

The "Hinchroches", better known as the "Swiss Song Birds", are presenting an attractive and enjoyable act at the popular theatre under the name of "A Morning in the Alps." The act is beautifully mounted, and some striking features are introduced. Three girls and a male-partner, who plays the guitar, are in the act, which includes a number of Swiss melodies, some dance yoddlers, and the big favorite of Wm. Keith song, "Have a Smile for Everyone You Meet." This number is one of the big hits of the season.

"A-B-A-D-A'S" WRITER MARRIES

Bob Corbion, writer of "A-B-A-D-A'S", was married on Sunday to Miss Julia Ballou of the Century Grove. Mr. Corbion, who has been a disc jockey at the navy last week, is now in vaudeville with the "A-B-A-D-A'S" trio.

GRAY IS ON THE WAY HOME

Tommy Gray, the song-writer and vaudeville artist, who has been in France for the past six months entertaining the soldiers, is on the way home. He is expected in New York some time this week. Friends are planning to give him a big dinner shortly after his arrival.

BELCHER BUYS COMPOSITIONS

Red Belcher, who is now on the Pacific Coast, has purchased two new compositions by Vincent Ross, writer of "Oriental." The new numbers are entitled "River's Edge" and "Till Me Why." The numbers will be issued by the Remick house early next month.

FEIST BUYS STUTTERING SONG

Leo Feist, Inc., has purchased from the Cowles & Kelly Publishing Co. of St. Paul, a new stirring song by Hal Black Cowles and Ralph Barria, entitled "Take Your Throbbing Jimmie." The new song is expected to become the successor to "K-K-Katy."

HERNEY IS WRITING A SHOW

Harry Herney, who returns from the music publishing house of McCarthy & Fisher when Joe McCarthy sold out his share of the firm in vaudeville, is writing a new production. McCarthy is supplying the lyrics and James Montgomery is writing the book.

JEROME IN AUTO ACCIDENT

William Jerome, the song-writer, was injured in a motor accident. The accident occurred, and is confined to his own, suffering from a number of bruises. He was driving a Fifth Avenue car when he was struck by a big touring car and hurled to the street.

DEACON SONG NO. 5 RELEASED

"Nobody's Business but My Own," the fifth in a Deacon series of songs, has been released by Joe W. Stern & Co. Best Williams, in vaudeville this week, is the first big singer to introduce the number. Skidmore and Walker are its writers.

NOVELTY BLUES SONG RELEASED

Harry Von Tilzer has released a new novelty blues song which is being featured by the popular singing artists. It is entitled "Ain't no Got 'em No Time to Have the Blues."

JACK DEGNON HAS A SON

Jack Degnon, the song plugger of Westfield, N. J., is celebrating the birth of a son born last week. The new arrival in the Degnon home has been christened Joseph.

MISS DIKA SINGS HARRIS SONG

Juletta Dika, who is doing a big hit single, is singing the new Chas. E. Harris novelty song, "Ze Yankee, Boys Have Made a Wild French Bait Out of Me."

GEO. WHITING BOOKING ACTS

Geo. Whiting, who left the professional staff of the McCarthy & Fisher Co. last week, is now booking agent, and is offering acts a night over the Lee O'Brien.

BERLIN WRITING NEW "HIE" SHOW

Irving Berlin is writing the lyrics and music for the new Hippodrome production, which will be presented at the big playhouse early in August.

BEN BEYER USES "FAHIAHAH"

Ben Beyer, who is appearing over the Keith circuit, is using the new Chas. E. Harris Oriental number, "Fahiaha."

HARRIS SONG IN FOLLIES

Ben Palmer, at the Ziegfeld Follies, is singing the new Chas. E. Harris song, "Give Me a Synopsized Tune."

CANADA TO HAVE NEW COPYRIGHT LAW

Application of Dominion Writers and Composers Has Brought Quick Action.

American Promise Aid.

The agitation of Canadian songwriters, authors and composers for new copyright legislation has brought quick results, and it is believed that before Parliament adjourns the existing act will be amended.

Canadian writers are at a great disadvantage, especially those whose compositions have met with any success in the United States. On account of the present state of the act, a writer can claim no copyright royalties, a matter of great importance—deserving large of big mechanical reproducing instrument sales.

Likewise the American writer and publisher, who derives from his returns from the phonograph or record sales of his compositions in the Dominion of Canada and a movement is "lost" to aid the Canadian writers in the passage of the new act. Substantial subscriptions from American publishers have been promised and the proposed legislation is in such shape at present, that it is said the actual passage of the law is not far off.

It is impossible to estimate the added revenue the American publisher and writer will derive from the new bill, but it is well known that the sale of phonograph records in Western Canada, through the Dominion of Canada is enormous, completely surpassing the sales of sheet music.

"TIPPERARY" CASE STILL PENDING

The suit at law over the authorship of the English ballad, "Tipperary," is still pending in the New York courts, where hearings are being held before Judge Nathan. The suit was brought by the writer, claiming that under another title he wrote the song, and that the song was, and is, being used in the Dominion of Canada and appropriated.

The song, "Tipperary," originally published in England by E. Faldman, is, according to the title page, the work of Harry Williams, who claims that he never was in Canada. Faldman, the publisher who has visited the country several times, is positive that he never saw or heard of Williams. In just what manner the song could have traveled across the ocean and returned in form of a war song is the question which the courts will have to decide.

NEW FILM SONG READY

Harry Williams and Nell Morey have completed the song which is to be featured in Mack-Sennett's new million dollar photoplay, "Yank Doodle in Berlin." These two writers also produced "Mickey," the big hit song which was the musical theme in "Nell Morey's" film of that title.

Sol Lesser, who has purchased the rights for "Yank Doodle in Berlin," for the entire country, has purchased 100,000 copies of the song, which also bears the title of "Yank Doodle in Berlin."

The song was composed by Daniel S. Wilson, Inc., the young music publishing company which also was the original publisher of "Mickey."

Harry Williams is the writer of many successful song hits, one of the best recently being "Narrowly" while Morey composed the famous "Hiawatha."

WRITERS JOIN IN BONUS PLEA

Some of the writers are being written, asking Congress to grant six months' pay to all honorably discharged soldiers and sailors who have been in the service.

Edward Madden, who has written comparatively few songs recently, has come out with one which is also a war song, "Fighters, while R. A. Chandler, of Newport News, Va., has written one which he calls "Give Them a Yank's New Pay."

AD. RATES RAISED BY WIRE

Publishers who are contemplating using *The Saturday Evening Post* for advertising purposes during the coming season will be obliged to pay an increase of twenty per cent above the rate, which has been in existence during the past few months.

The publishers of the big national weekly informed their representatives by wire last week that the advertising rates had been advanced to one per line, or \$4,000 per page, each insertion.

GEO. MAXWELL GOING ABROAD

George B. Maxwell, head of the New York branch of Ricordi & Co., and president of the American Society of Composers, Authors and Publishers, will sail for England early in April for an extended stay. During his absence, Victor Herbert will act as head of the Composers' Society, which is planning a farewell dinner to Mr. Maxwell to be given at the Claridge on March 29.

FEIST SONG SCORES IN WEST

Hugh and Renard, who are now appearing in the middle west, are scoring a great success with the Feist song, "Salvation Land of Mine." They were among the first to use the song in that territory.

WHERE IS CLARENCE FLAGG?

Clarence Flagg, a boy singer, who has been singing successfully featured by the orchestra at Terrace Garden. Fred. Newton, conductor of the orchestra, gives the mother an interpretation of the clever composition.

"WILD HONEY" FEATURED

"Wild Honey," Leo David's new fox trot, is being successfully featured by the orchestra at Terrace Garden. Fred. Newton, conductor of the orchestra, gives the mother an interpretation of the clever composition.

LOW RETURNS TO OLD POSITION

Leontine, Eng.-Reg. Low has received his honorable discharge from the army, and is now back in his old position of Director of the professional department of Francis, Day & Hunter.

EDWARDS TO HAVE MUSIC HALL

Geo Edwards and a graduate of business men are looking for a suitable location somewhere in the Forties and east of Fifth Avenue on which to build a music hall in which will be staged a series of Edwards revues.

SCHENCK WITH VON TILZER

Herman Schenck has joined the professional staff of Harry Von Tilzer Co., and is connected with the New York office at No. 222 West 46th street.

BARNES SCORES WITH NEW SONGS

Stuart Barnes, at the Palace, is scoring a big hit with "At the Prohibition Ball" and "They May Be Old But They Want to Dance." Both songs are from the Witmark house.

WETS ADOPT EDWARDS' SONG

"America Never Told Water," which has been adopted as the official song of several of the recently organized anti-prohibition organizations.

WALTERS WITH THE WITMARKS

Herbert Walters, formerly in charge of the band at the Metropolitan Hotel, Broadway Music Corp. is now with M. Witmark & Sons.

"KATT" SCORES HIT IN ENGLAND

"London, Eng.-Katy," the outstanding soldier song, which had a big run in America, is one of the big hits over here now.

She Brought Doughnuts to the Doughboys and

SALVATION LA

By "CHICK" STORY and JACK CADD

EDDIE CANTOR'S BIG HIT WITH THE "FOLLIES"

JOHNNY'S IN TOWN

He says: "It's the biggest hit I ever sang."

By JACK YELLEN, GEO. W. MEYER and ABE OLMAN

Didn't Know Where to Get It? Huh? It's a Hit, Ain't It?

WHAT DO YOU MEAN BY LOVING SOMEBODY ELSE WHEN YOUR LOVE BELONGS TO ME?

Words by SIDNEY D. MITCHELL

Music by ARCHIE GOTTLE

Therefore, Consequently, and Because, of Course, We Publish It

A Rip Snorting,
Sure-Fire

JA

By BOB

Special Stage Versions

IT'S A SCREAM!

TAKES THE STING O

HOW ARE YOU GOING

(WHEN THE WHOLE D

By FRANCIS BYRNE, FRANK

BOSTON
161 Tremont Street
MINNEAPOLIS
Lyrie Theatre Building

SEATTLE
301 Chisholm Hall
NEW ORLEANS
118 University Place

ST. LOUIS
National Building
SAN FRANCISCO
Pantages Theatre Building

CHICAGO
Grand Opera House Building

LEO. F
135 WEST 44th

proved Herself a Sister to the Red Cross Girl

SSIE OF MINE

N. writer of "Rose of No Man's Land"

ugh-Spreading,
ong Hit!

DA

LETON

Any Kind Of An Act.

The Great Peace-Making,
Joy-Bringing Ballad

IN THE LAND OF BEGINNING AGAIN

Nothing Sad About It
Everything Glad About It

Words by GRANT CLARKE

Music by GEO. W. MEYER

OF MENTAL HURTS.

MAKES THE "LOAD" LIGHT!

NO WET YOUR WHISTLE

(N WORLD GOES DRY)

NTYRE and PERCY WENRICH

IST, Inc.
REET, NEW YORK

PHILADELPHIA
Globe Theatre Building

CLEVELAND
300 Bangor Bldg.
BUFFALO
405 Main St.

PITTSBURGH
301 Schenck Bldg.
DETROIT
213 Woodward Ave.

KANSAS CITY
1125 Grand Ave.
LOS ANGELES
630 San Fernando Bldg.

At B. F. KEITH'S COLONIAL THEATRE THIS WEEK (March 17)

IRVING

DODE

NEWHOFF AND PHELPS

In "A BARRAGE OF SONG CHARACTERIZATIONS"

By WILLIAM B. FRIEDLANDER

Sole Direction **MAX HART**

WHAT THE NEW YORK CRITICS THOUGHT OF MY SMALL BIT OF TEN MINUTES IN
THE NEW WINTER GARDEN SHOW

"MONTE CRISTO JR."

READ:

EVENING WORLD

Chic Sale again caused roars of laughter as the village performer on the small town born.

EVENING JOURNAL

Chic Sale, the inimitable was there and scored his usual hit.

EVENING SUN

Chic Sale was as amusing as ever.

GLOBE

The comedians include Chic Sale. There will be more of Chic Sale in due course.

EVENING TELEGRAM

Chic Sale got a lot of fun out of the railroad station scene.

MAIL

Chic Sale played his "Tubby" to the delight of all.

CHARLES "CHIC" SALE

ONE OF THE LATE HITS OF ZIEGFELD'S ROOF, OWING TO CONTRACTS WITH THE MESSRS. SHUBERT,
WAS OBLIGED TO LEAVE SHOW

**BLACK NAPOLEON and
HIS AIDE DE CAMP**

JOE ARGUS

PERRY MAYO

HIBBITT AND MALLE EDDIE

"Two Southern Boys"

MATERIAL BY ANDY RICE

DIRECTION - MAX GORDON

CHICAGO NEWS

LEGISLATURE NOW ASKED TO
CURB TICKET SPECULATORS

**Considers Bill Giving Theatre Patrons Who Are Overcharged
Right to Sue Theatre Where Pastebords Are Issued;
Backers Expect It to Go Through**

Ticket scalpers of this city will find the pangs rather difficult if a bill introduced into the State legislature by William G. Thon becomes a reality. It was drafted by Attorney William Chones. In addition to providing an ordinary penalty of a \$500 fine, or imprisonment for one year, or both, for infractions of the proposed law, the bill gives the purchaser who is imposed upon a private remedy. It consists of a legal action against owners or representatives of owners of places of amusement for a sum of \$250 for each ticket for which the purchaser is overcharged.

The act, as drafted, is described "to

prevent fraud and extortion upon the public in the sale, barter or exchange of admission tickets to any theatre, arena, ball park, place of public entertainment or amusement, in excess of the advertised price or printed rate on such tickets."

There is nothing in the proposed bill that will prevent theatres from offering tickets for sale at prices other than the box office, but the same purchase price, which must be plainly printed upon the tickets, must prevail at all selling places. Backers of the bill are confident that it will become an effective law and that it will go through without opposition.

PANTAGES COMING TO CHICAGO

Alexander Pantages is to visit Chicago late this month for a conference with his local representative, Consey Holmes. Nothing of any great importance is said to be attached to the visit, but it is reported that he may decide upon a site in the Loop for his Chicago theatre.

HODKINS BACK FROM N. Y.

Charles E. Hodkins, head of the Hodkins-Pantages circuit, returned from New York City this week. It was reported that he would affiliate with Low, but this is denied here.

SOUBRETTE GETS CASH

George Remus, a criminal lawyer, was defended to-day in a divorce proceeding instituted against him by Lillian Remus, mother of Ramona Remus, principal sourette in one of the People and Greenwich shows. The decree was granted to her and it is understood that he is paying to the mother and daughter \$50,000 each.

GET W. V. M. A-ROUTE

Yule and Foster, who appeared last week at the Balto. Theatre, in their dancing act, have been given a route of W. V. M. A. time.

LOOP FILM OFFICES MUST MOVE

On and after May, 1920, all motion picture concerns now occupying Loop offices must vacate their headquarters. This action was taken following the fire some time ago of the Pathé Exchange, in the Consumers building. A new city Ordinance prohibits any motion picture firm from having Loop offices.

THREE MANNING SISTERS SUE

The Three Manning Sisters have filed suit against their respective husbands, Manuel T. Rose, Floyd Simpson and Henry Joseph Shea. All sisters would like to be freed at the same time, although they were married at different times and at different places. Leon A. Beremlak represents all of the girls.

ASCHER'S GET ANOTHER HOUSE

Fitzpatrick and Molloy, who are promoting the Henry Ford films in this territory, have closed arrangements for the entire floor of offices at 303 South State street. They have sold their theatre at 63d and Ashland streets to the Ascher Brothers for a reported sum of \$80,000.

LOOK FOR GOOD PARK BUSINESS

Promoters of outdoor amusement parks are contemplating on enjoying one of the most prosperous seasons due to the fact that the dry law will drive an unusual amount of business into the parks. All amusement parks in this vicinity will be opened by the middle of May.

LAURETTE TAYLOR IS BETTER

Laurette Taylor, who is ill in Cleveland, has been announced by her physicians as on the road to recovery. She will soon be able to rejoin the "Happines" cast, it is stated.

BICK BROWER MADE MANAGER

Dick Brower, for many years treasurer of the Star and Garter Theatre, has been appointed manager of that house.

WILL BUILD \$750,000 THEATRE

The Chicago United Theatres Company, of which A. B. Whitbeck is president, has obtained from G. C. Mitchell and Company a bond issue loan of \$350,000, payable in seven years, with interest at 6 per cent, secured upon the property on the southwest corner of Sixty-third street and Union avenue. The property will be improved with a modern office building and a large theatre with a seating capacity of 2,400. It will cost \$750,000.

PASSPORTS HOLD THEM UP

The Transford Sisters are in Chicago awaiting the issuance of passports for their proposed trip to England. The girls will remain overseas all Summer, visiting "a sister" who is the wife of an English aviator. They appeared at the Balto Theatre last week.

LEAGUE CHANGES NAME

The Motion Picture Exhibitors' League has dropped its former name and, hereafter, will be known as the Illudex Exhibitors' Alliance. The association will be governed by a special commission of twelve men.

ABNER ALI RESIGNS

Abner Ali, who, for the last year, has been resident manager of the Olympia Theatre, has resigned his position and will hereafter devote his time to the upbuilding of his own picture theatre, which he intends to open late this month.

CAMP DENIES HE WILL REMARRY

William Carpenter Camp, divorced last week by Ella Foster Ott, denies that he is to marry Mrs. Wm. C. Thomas, widow of the late vice-president of Montgomery Ward and Company.

REDFORD GETS DIVORCE

Sam Redford, of Weber and Redford, has obtained a divorce from his wife, Mildred, before Judge Hopkins. He was represented by Leon A. Beremlak.

WE HAVE LANDED ANOTHER STAR

GRANT CLARKE

(HE WRITES SOME LYRICS)

Mr. Clarke is now on our writing staff, so watch out for some new sensational hits.

MCCARTHY & FISHER, Inc.

224 WEST 46th STREET, NEW YORK

GEO. A. FRIEDMAN, General Manager

Chicago, Ill., Grand Opera House Bldg. E. Keough, Mgr.
Philadelphia, Pa., 708 Keith Theatre Bldg. Irving Mills, Mgr.
Boston, Mass., 240 Tremont Street. Juppie McHugh, Mgr.

BRANCH OFFICES

St. Louis Mo., 401 Calumet Bldg. Nat. M. Binn Mgr.
San Francisco, Cal., 507 Fantages Theatre Bldg. Harry Brown, Mgr.
Detroit, Mich., Tuller Hotel. Ruby Fries, Mgr.



PAHJAMAH

A SONG OF THE ORIENT

Another *Sensational* success
by the writers of *INDIANOLA*
S. R. Henry - D. Onivas
and Frank Warren

An exceptional feature number for
Dumb Acts - Musical Acts & Dancing Acts
Every prominent musical director has proclaimed Pahjahmah
to be even a greater composition than "INDIANOLA"

Copy and orchestration
of Pahjahmah song or instrumental
FREE TO RECOGNIZED ARTISTS

JOS. W. STERN & CO.
1556 B'way NYC
HARRY TENNEY
119 N. Clark St. Chicago
SIG. A. BOSLEY

Leaders send 25¢ for
complete dance orchestration
or band arrangement of "Pahjahmah"

PALACE, NEW YORK, THIS WEEK (MARCH 17) U. S. AND FOREIGN PRODUCERS AND MANAGERS

After a two-year World Tour, IVAN BANKOFF (the Leader of All Dancers) returns with the most sensational, elaborate, superb offering of dances ever presented.

Conceived, produced and staged by
BANKOFF, THE CREATOR OF DANCE STYLES
"The Dancing Master"

IVAN BANKOFF & CO.

A 1920 ACT IN 1919

Morning Telegraph says:

Ivan Bankoff effectively interprets a series of attractive dance numbers. The dances are grouped under the title, "The Dancing Master," the idea being a Bankoff conception. The nimble-footed young man wins the loudest plaudits when he alternates between cyclonic spins and nonchalantly executed steps. In gracefully accomplishing this difficult transition, Bankoff has no rivals, nor is he in danger of seeing many competitors loom up on the horizon. His newest feminine vaudeville aide gives evidence of being as capable as any of her predecessors.

Direction, JENIE JACOBS

E. F. ALBEE
President

J. J. MURDOCK
General Manager

F. F. PROCTOR
Vice-President

B. F. Keith Vaudeville Exchange (Agency)

(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH
F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing S. E. Hodgson

WILLIAM FOX CIRCUIT OF THEATRES

WILLIAM FOX, President

Executive Offices, 130 West 46th St., New York

JACK W. LOEB

General Booking Manager

EDGAR ALLEN

Manager

Personal Interviews with artists from 12 to 6, or by appointment

Attention Vaudeville Acts

John Quigley Theatrical Agency, Inc.

Can book acts consecutively for 5 weeks. Extra Sundays, Short Jumps. New England's Leading Independent Agency. 184 Boylston St., Boston, Mass. All correspondence answered.

STEWART SMITH

Dallas, The Harmonica King

DIRECTION JACK SHEA

HATCH & HATCH

Singing, Dancing and Comedy

IN VAUDEVILLE



BURLESQUE'S BEST BET

HARRY STEPPE

STARRING IN

Razzle Dazzle

Direction of HARRY HASTINGS. Season 1918-19-20-21

Season's Sensation
—
Direction Ike Weber

GRACE HOWARD

Soubrette
CHAS. WALDRON'S
BOSTONIANS

STARS OF BURLESQUE

PAT WHITE SHOW

LEW LEDERER

ROGERS and DONNELLY (Hello Pares)

RALPH JAZZ WOP

ELSIE PRIMA DONNA

Company

PRIMA
DONNA

E D E M A E

MILLION
DOLLAR
DOLLS

At Liberty for
Next Season

WALTER BROWN

NOW WORKING AT
AVENUE THEATRE,
DETROIT, MICH.

CLARA GIBSON

NOW WITH
FRED IRWIN'S
MAJESTICS

FEATURED
MIDNIGHT
MAIDENS

NIBLO AND SPENCER

SIGNED
FOR NEXT
SEASON



SOPHIE DAVIS

SOUBRETTE

PACEMAKERS

A MARTINI BURLESQUE

DOING COMEDY

GOING THROUGH THE KEG

WITH MILITARY MAIDS

BESSIE BAKER

DON'T DO ANYTHING UNTIL YOU HEAR FROM ME

PAT WHITESHOW

FRANK LAMBERT

CHARACTER MAN—PARIS BY NIGHT

HALLIE DEAN

SOUBRETTE—PARIS BY NIGHT

JOE KELSO BROS. HARRY

Doing a Bit of Everything, with Jean Bodin Pass Pass Co.

ADA MORSE

Grecian Dancer

Al Reaves Big Show

GEORGE S. KINNEAR

JUVENILE MERRY ROUNDERS

DIRECTION CHAMBERLAIN BROWN

BOUTTE and CARTER

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"Tide Farm" Company

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FEATURED
INGENUE

THIRD SEASON
HELLO PARES

GENE and ETHEL BEAUDRY

THE LITTLE MAN WITH THE BIG VOICE AND THE PERSONALITY GIRL
DIRECTION—ROEHM and RICHARDS
HIP HIP HURRAY GIRLS

BURLESQUE NEWS

(Continued from page 18 and on 20)

KENDAL AND SHULER PUT OVER COMEDY IN WATSON'S "ORIENTALS"

Billy Watson's "Orientals" was at the Star last week. It was in two parts, the first being called "The Joy Line" and the second "The Joy Line". The comedy was in the hands of Leo Kendal and Jean Schuler. Kendal is doing his part with the same Breda make-up, but the dialing is a great deal out of the part, but he should use the same dialing over and over and over very funny. His mannerisms also are extremely amusing and, as the drunken Admire, he carried the part out excellently. It is a comedy different than any we have seen at the Star this season and his style of work was liked.

Schuler was an Irishman. He works alone and his dialect is good. He was suffering with a cold last Thursday night which handicapped him some, but he worked hard, nevertheless.

A fine looking prima donna is Vida Sopoto, as well as a shapely one. She sang well. In addition, likewise, she is very attractive when wearing tights. Her costumes are pretty.

Jennie Delmar was a decided success when offering her numbers. She has an excellent contralto voice and knows how to use it. She makes a fine appearance and displays some attractive dresses.

Neils Crawford, a shapely, feasting soubrette, has no trouble in getting her numbers over, as all were cheerfully accepted. She is vivacious and bubbles over with personality. Her wardrobe has been well selected.

F. Lee Allen is the straight man, and Bob Schuler does bits.

The "beer" bit was well taken care of by Kendal, Schuler, Allen and Scurry. "Kendal, Schuler, Allen, Scurry" and the Misses Delmar and Crawford were in the "handout" bit was done by Kendal, Allen, Schuler and Miss Delmar.

Miss Crawford's Scotch number went over very well, taking half a dozen encores.

Allen and Miss Delmar offered a very good singing duet that more than pleased, their harmonization very well.

The "love" bit was done by Kendal, Schuler and Miss Sopoto.

The comedy band was good for laughs, with Schuler as the leader, Kendal with the bass drum and Miss Sopoto as the vocalist.

The "woman hater's union" bit was offered by Kendal, Allen, Scurry, Misses Crawford, Sopoto and a chorus girl. An excellent specialty was presented by Miss Delmar and proved most satisfactory. She offered five numbers, all of which registered.

The chorus has a number of pretty girls who work well. There is one young lady with dark curly hair, who is not so young pretty, but who has a figure that should place her with a Broadway show. She is also a graceful worker.

The "Oriental" is a show that will please some and not others. The principals, in some instances, could be improved upon. Then again, the material is old and the bits have been seen many times at the house before, so that one knows what is coming before it is started. S.D.

QUITS BALTIMORE STOCK

BALTIMORE, Md., March 15.—Bessie Ratz closed as soubrette of the Folly Stock Company here tonight and returned to New York.

CLOSES WITH REEVES SHOW

Will H. Fox closes with the Al Reeves Show at the Casino, Brooklyn, Saturday night. Harry S. La Van will replace him.

GOES INTO REVUE

Helen Birmingham, who was released by Al Reeves a week ago, has opened with the Revue at Reisenweber's.

B. F. KAHN'S UNION SQUARE THEATRE STOCK BURLESQUE

With All Star Cast

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LOUISE PEARSON
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FRANK MACKEY
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"See About the Handsomest Wardrobe of Any Prima Donna Seen at the Star, Brooklyn, This Season."—Clipper, Jan. 15.

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PRIMA DONNA

HELLO AMERICA

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SONG WRITER—PRODUCER
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HURTING AND SEAMON'S
MIDNIGHT MAIDENS

BERTHA COMINS

INGENUE

FRED IRVINS BIG SHOW

JIM McINERNEY

An Ace with "Aviators"

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BILLY WATSON'S ORIENTALS

VAN AND KELLY

NOW PLAYING FOX TIME

BERNIE CLARKE

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THELMA SEAVELLE

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2d Season with "Hip, Hip, Hokey Girls"

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WITH STROUSE & FRANKLYN'S "FARIES"

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RETURNS TO BURLESQUE AS SIMON LEGRES—"TEMPTER"

HELEN TARR

FEATURED PRIMA DONNA

SAM HOWE'S SHOW 1917-18-19

TOM AIKIN

JACK SINGERS BEHMAN SHOW

GEORGE BROADHURST

COMEDIAN

GROWN-UP BARBERS

RUTH DENICE

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A NEW NAME, BUT A STANDARD ACT
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In a Comedy Skit—"Oh, What a Honeymoon!"



THE CITY OF BRUSSELS

PRESENTS

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"BELGIUM, THE KINGDOM OF GRIEF"
Produced, directed and edited by
THE CITY OF BRUSSELS
as conclusive proof for the Peace Table of what the
Kaiser did to Belgium—
HER SUFFERINGS—
HER SORROWS
AND SACRIFICE—



NOT A WAR PICTURE

No version of this kind has been seen
before

IT IS HISTORY!

IT IS PROOF!

IT IS FACTS!

It is the psychological screen version the people
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in Chicago, Ill., and the Brooklyn Institute of Arts
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EXHIBITORS' TRADE

REVIEW:
"The feeling of the
people of America, when
Belgium is mentioned, is
one of pity; but this
picture will show them
another side and bring
out strongly the honor
that is due this kingdom
which fought so valiantly
against such great odds."

CHICAGO TRIBUNE:

"The members of the
committee who
'Belgium, The Kingdom
of Grief' when it was
given for the honor say
that it is the most re-
markable foreign film ever
brought to this country
and that it will bring a
tear to the eyes of every
one who is interested in
serious little Belgium."

MOTION PICTURE

NEWS:
"Belgium, The King-
dom of Grief," is a living
proof of O'Connell's claim
statement: "Among all
the faults, the greatest are
the Belgians."

MOTION PICTURE

WORLD:
"So interesting is this
picture we believe it can
be exhibited without
any fear of tiring an
audience."

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Founded, 1894

Director: Department of Education Office:

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The picture is an interesting and vivid portrayal of

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We are glad to be able to announce to our mem-
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Yours very truly,

CHARLES D. ATKINS, Director.

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WALTER SCANLAN—with "Somebody's Sweetheart."
CARRIE McMANUS—with "Head Over Heels."
HAL HIXON—with "Ziegfeld's Midnight Frolic."
IRENE BORDONI—with "Sleeping Partners."
ROCK & WHITE—with "Ziegfeld's Midnight Frolic."
FLORENCE MORRISON—with "Ladies First."
STUART BAIRD—with "Miss Simplicity."
HANSFORD WILSON—with "Listen, Lester."

TED DONER
PAUL FRAWLEY
WALTER C. KELLY
JAMES NORVALL
ARTHUR MILLER
PAT BARRETT
JOHN MULDOON
HARRY KOLER
FRED SOSSMAN
FRANCES ARMS
MAY BRONTE
LEONORA McDONOUGH
ARRA SISTERS
CONKWRIGHT & DUNNE
ARTHUR TERRY
BERNARD & DUFFY
MILDRED DONNELLY

JACK RYAN
BERT KENNY
JULIA RING
BOBBY O'NEIL
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CLIPPER
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MARCH 26, 1919

PRICE TEN CENTS



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AT
DORIS DARE

THE NATIONAL THEATRICAL WEEKLY

HIT BULLETIN

A list of twelve of the *biggest current song hits* presented in a handy form for the benefit of artists who want to keep posted on "what's what" in the popular songs of the season.

| | | |
|----|---|---|
| 1 | A Rip Snorting, Sure-Fire Song Hit JA-DA JA-DA Special Stage Versions for Any Kind of Act | By BOB CARLETON |
| 2 | Eddie Cantor's Big Hit with the "Follies" JOHNNY'S IN TOWN He Says: "It's the Biggest Hit I Ever Sang" | By JACK VELLE GEO. W. MEYER and ABE OLMAN |
| 3 | Cleaning Up and No Wonder SALVATION LASSIE OF MINE "She Brought Doughnuts to the Doughboys" | By JACK CADDIGAN and CHICK STORY |
| 4 | The Most Magnificent Song of the Period THE ROSE OF NO MAN'S LAND A Tribute to the Girls Who Took Care of Our Boys | By JACK CADDIGAN and JAMES A. BRENNAN |
| 5 | A "Kiss" Song That's Different THE KISS THAT MADE ME CRY A Sure-Fire Ballad Hit | By JOE BURNS, ARTHUR FIELDS and ARCHIE GOTTLE |
| 6 | A New and Novel Rag Song ANYTHING IS NICE IF IT COMES FROM DIXIELAND Just the Kind You've Been Asking for | By GRANT CLARKE GEO. W. MEYER and MILTON AGER |
| 7 | Everybody Loves to Sing This Wonderful Song YOU'LL FIND OLD DIXIELAND IN FRANCE A Southern Ditty a la Francaise | By GRANT CLARKE and GEO. W. MEYER |
| 8 | Well, You Know Now, Where to Get It! WHAT DO YOU MEAN BY LOVING SOMEBODY ELSE? It's a Hit—Therefore, Consequently, We Publish It | By SIDNEY MITCHELL and ARCHIE GOTTLE |
| 9 | A Toast Song to Our Sea Heroes THE NAVY TOOK THEM OVER AND THE NAVY WILL BRING THEM BACK Even the Soldier Boys Love to Sing It | By HOWARD JOHNSON U. S. N. and IRA SCHUSTER |
| 10 | It's a Scream—Takes the Sting Out of Mental Hurts HOW ARE YOU GOING TO WET YOUR WHISTLE (WHEN THE WHOLE DARN WORLD GOES DRY) | By FRANCIS BYRNE FRANK MCINTYRE and PERCY WENRICH |
| 11 | Plenty of Screams, Without Vulgarity EV'RY DAY'LL BE SUNDAY WHEN THE TOWN GOES DRY Self Adjusting—Will Fit Any Spot | By WILLIAM JEROME and JACK MAHONEY |
| 12 | That Peach of a Novelty Rag Jazz Hit EVERYTHING IS PEACHES DOWN IN GEORGIA It Has the Kick That Does the Trick | By MILTON AGER and GEO. W. MEYER |

These songs are listed in typographical order, for the sake of appearance. Because a song is listed last does not indicate that it is any the less a hit than the one higher up. In ordering, professionals will help our department by mentioning number as well as a title. If orchestration is wanted please mention key desired.

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LOS ANGELES, 836 San Fernando Bldg.

ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyrie Theatre Building
SEATTLE
301 Chickering Hall



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SOPHIE TUCKER QUESTIONED IN AUDE PROBE

ASKED ABOUT ROSSITER SONGS

Evidence that the investigators of the Federal Trade Commission intend to delve into any relations which she or may have existed between the Music Publishers Protective Association and the Vandeville brothers or other vendors of interests now under investigation by the government, was brought to light last week when the report came about that Sophie Tucker had been questioned regarding three songs which she once attempted to sing in New York's vaudeville theatre.

According to the report, Miss Tucker was called to call at the office of the commission on West 59th street last Monday, where the investigators who help Chief Counsel John Walsh prepare his case took her in hand and asked her if she had come into New York some time ago with the intention of singing three songs published by Will Rossiter, of Chicago, who was not, at the time, a member of the Music Publishers Protective Association. Miss Tucker is reported to have said that she did and then to have told the investigators that she had been approached and told she could not sing the songs in the theatres in which she was booked, because Rossiter was not a member of the association. She was frankly told, she is alleged to have told the investigators, that if she persisted in singing the songs, her reputation would be cancelled.

Miss Tucker is reported to have also said that she then went to Rossiter, explained the situation to him and that, after considering the matter from all angles, he joined the association rather than have her lose her bookings.

When Miss Tucker was asked about the Monday, she refused to have anything to say, but it was reported that she may be a witness at some of the hearings in the investigation, now scheduled to be resumed to-day (Wednesday) in Room 401 of the Post Office Building.

Prior to the questioning of Miss Tucker, Gaylord P. Hawkins, assistant to Chief Counsel Walsh, held two examinations which he questioned Margaret Tootan, representing the act known as Tootan's Broomers and Helen Nelson, of the Tootan's Broomers. She said the act represented an investment of \$20,000 in its twenty-two years upon the stage. Over \$100,000 she received \$25,000 on the small time and asked \$5000 on the big time, but could not secure it. She produced a "win" reading: "If I had my play opposition to the United Booking Office (Keith Agency), it will be impossible for me to book you." It was signed by Gene Hurbine.

ERLANGER WINS SUIT

A. L. Erlanger, last week, in the Supreme Court, before Judge Ford and a jury, won the \$100,000 suit which Zeta F. Judd, a sure, brought against him for alleged breach of contract. After a trial lasting three days, the jury brought in a verdict for the theatrical man.

Mrs. Judd claimed that Erlanger engaged her to look after the health of Alma Francis and to arrange a settlement of a claim the latter is alleged to have had against Erlanger. Mrs. Judd swore that the Francis girl threatened to bring action against Erlanger.

After being called to Erlanger's home at 322 West 60th Avenue, in March, 1918, where she claimed she found the Francis girl suffering from "the effects of an overdose of acetanilide and gas poisoning and in a state of coma." Mrs. Judd says she was sent to Atlantic City with the girl and later to California. In California, it was claimed, the Francis girl was in a delicate state of health. Erlanger sent telegraphic communications to Mrs. Judd, claimed, in which he instructed the nurse to see that no decoit was practiced on him by the Francis girl's mother and to effect a settlement of her alleged claim.

Finally, Erlanger sent Pat Gassy to California to arrange a settlement for him with the Francis girl and her mother. Mrs. Judd claims that she obtained a general release for Erlanger from the girl and for the work she had done in California. She claims her expenses, transportation and the \$35 a week she received here and the \$30 a week which she admitted she received while away from New York, she claimed she was entitled to an additional \$10,000.

The jury before Judge Ford last week didn't think she was.

LOU HOUSMAN IS HURT

CHICAGO, March 24.—Lou Housman, well known theatrical man, was seriously injured yesterday when his electric runabout was hit by a Madison Avenue street car in the Loop. Housman was said to have been driving on the wrong side of the street. He was taken to the Ingle Memorial Hospital, where he is suffering from a fracture of the right shoulder and some nasty scalp wounds.

STRENGTHEN "TAKE IT FROM ME"

HOUSTON, March 24.—The Gladys Lee dance act, has been put into "Take It From Me" at the Shubert theatre here, where it was taken to the Ingle Memorial Hospital, where he is suffering from a fracture of the right shoulder and some nasty scalp wounds.

BROOK EXPO OPENS APRIL 26

The Bronx Exposition will reopen on April 26. It will have served its purpose and ride this year, among them being a new roller coaster, Virginia Reel, Witching Wheel, The New York and Watford. The Expo will continue to feature a tent gate fee.

SALVAIN TAKING REST CURE

Paul Salvain, proprietor of the Cafe de Paris, said that he would spend several weeks at the Michigan health resort.

MUSICIANS ARE PREPARING 159 NEW DEMANDS

ANNUAL MEETING IN SESSION

The Musical Mutual Protective Union, Local 310 of the American Federation of Musicians, which has jurisdiction over all musicians who are connected with Greater New York, has under consideration at present 159 resolutions submitted during the council and the meeting that started on March 10th and will continue with tri-weekly sessions, until April 24th. Most of the resolutions are for an increase of pay varying from five to twenty percent, and concern every branch of theatricals from the opera to the musical comedy.

In addition to the numerous resolutions calling for pay increases, there are many others which ask that concessions be granted as regards pay for rehearsals, elimination of rehearsals, shortening of rehearsal hours.

In several instances, the different resolutions suggesting changes in a particular line of musical work are considered as the most important of the suggested changes in the theatrical price scale is that of abolishing all extra pay and limiting the same when a rehearsal is called to two hours, for which the management of a musical show, for example, must pay at the rate of \$1.00 per hour per man.

Another resolution calls for but one free rehearsal, instead of the two now given for musical shows, the same to be limited to three and one half hours, with pay for extra rehearsals at the rate of \$1.00 for each one given before or after the show opens. A short clause calls for a ten-minute interval in any rehearsal lasting for more than two hours.

Musicians who are called upon to wear Tuxedos in a theatre of any kind, either burlesque, two dollar show or picture house, according to another tentative demand, must wear extra.

The fact twenty per cent increase would raise the salaries of the Winter Garden and Hippodrome musicians from \$9.00 to \$10.00 weekly. Under this arrangement, musicians in theatres such as the Marcus Loew and Fox houses would jump their salaries from \$9.00 to \$10.00.

Final action on any of the resolutions affecting the wage scale in theatres will not be taken for two or three weeks, according to Sam Finkelstein, President of the New York Local. It is understood, however, that most of the important resolutions, especially the twenty per cent increase and the rehearsal charges, have practically been adopted and will be presented to the United Managers Association very shortly. The U. M. P. A. musicians' annual convention will convene on the 30th. If the demands that will eventually be presented are accepted by the managers, they will become effective on July 1st.

On holidays and days of general celebration, the musicians are asked to be excused, fifty cents extra a performance, per man, is asked. In a theatre like the (Continued on page 7.)

SUE OVER SKINNER PLAY

An argument between Walter Jordan and Paul Potter on the one side and Charles Frohman, Inc. on the other, over the ownership of "The Honor of the Family," in which Elsie Skinner is appearing almost resulted in the postponement of the play's opening at the Globe last week and has caused a suit to be filed by Jordan against Charles Frohman, Inc.

Jordan, through his attorney, Ralph Underhill, served notice on the Frohman company, Charles Dillingham and the Gaiety Theatre, that if "The Honor of the Family" opened at the Globe it would be done so without the permission of the alleged owner of the play, Jordan, and the attorney, Paul Potter, who sold the play to Jordan.

Potter claims that he wrote the play, that is an adaptation of one of Balzac's stories, at the request of the late Charles Frohman more than seven years ago. Skinner opened in the play at that time, and Potter claims that he had allies on the play from Charles Frohman during all the time it was being produced. He claims that he bought the play from Paul Potter, the latter claiming complete ownership of the version now being produced by the latter.

Jordan claims that the Frohman corporation owes him between \$5,000 and \$8,000 in profits from the play's revival this season and asks for an accounting. Potter has joined Jordan in the latter's contention and is helping him to establish his alleged claim of ownership.

Last week, an amiable settlement was being arranged by Mortimer Finkel, attorney for the Frohman corporation, and Ralph Underhill, Jordan's attorney.

PICK BALL TEAMS

The Music Publishers and Actors' Base Ball teams that will contest both at the Actors' Fund Field Day Sports, scheduled to be held at the Polo grounds on Sunday, April 28, and at the Music Publishers' Athletic Club, on Monday, April 29.

Music Publishers—Arthur Plantedol, right field; Bernie Grossman, center field; Eddie Van, left field; B. Schoenberger, first base; Maurice Ritter, second base; Harry Carroll, short stop; Billy Griffith, third base; George Winters, third base; and Sammy Smith, pitcher.

Actors—Pete Mack, right field; Walter Russell, center field; M. Schenck, left field; Joe Schenck, first base; Jesse Libonati, second base; Mike Doan, short stop; George Winters, third base; Gus Van, catcher; Billy Gorman or Ed. Finkel, pitcher.

The above line-up is a tentative arrangement, each team having seven or eight additional players who will take part in the game if injuries and other circumstances permit. Boxes are going fast for the game, the latest list of purchasers is: Dan Rogers, Alfred Dillingham, the banker D. Sullivan, Henry Sellman, the publisher H. H. Matheson and Adolphe Stahl.

HILL CLOSES TWO SHOWS

Gus Hilly's "Odds and Evens" closed in New York last week. The production is in Indianapolis last week. Bud Simon's "45 Pays to Adventure" closed in Fort Wayne last week.

SOLDIER PLAYS, ACTS, BANDS ARE PLAYING TO BIG MONEY

War Veterans Making Big Hits Everywhere, Especially Negro Jazz Music Players; Other Similar Attractions Expected as More Men Return.

The end of the war has brought into booking offices a large number of musical soldier shows, vaudeville acts and jazz bands that are making records almost everywhere when it comes to getting money.

"Let's Beat It" is the latest soldier play to come to New York. It opened Monday night at the Century Theatre. It was written and rehearsed in Piquette and Flinders by the boys of the 87th Division, "New York's Own," recently returned from active service overseas.

The United States Navy Band, which opened at the Palace last week, is an organization of musicians, a lot of whom have recently received their discharge from service in the war.

The 27th French Jazz Band, consisting of seven artists from that famous unit, headed at the Ambassadors Theatre last week, and was well received.

Lieutenant Charles Winston, a red headed member of the war, is presenting a vaudeville act in Portland, Maine, whose personnel will consist only of red headed veterans just returned from service overseas.

The 300th Regiment's Jazz Band, playing at the Academy of Music, Philadelphia, Wednesday night week played to receipts totalling \$4,700 for one performance. This aggregation of colored soldiers headed by the ex-actor of Captain Carl Helm, former husband of Claire Rochester, Wednesday night's performance at Philadelphia was the best of a countrywide tour. Harry March is travelling in advance.

Lieutenant J. Tim Bryman (Mr. Jazz Himself), with his Seventy Black Devils

of the 350th Field Artillery, is another colored soldier band that is covering its own glory. Previous to being sent into the army he received a commission, Bryman was a well known colored orchestra leader, and was especially active in supplying colored bands and musicians for entertainments.

Lieutenant "Jim" Europe's Jazz Band, which played at the Manhattan Opera House last Sunday night, is an aggregation of colored musicians billed as the "Hell Fighter's Band" touring under the direction of Pat Casey and R. E. Morse. Europe, like Bryman, before his entrance into the army, was a well known colored musician who was frequently engaged to entertain military social functions in New York.

The Camp Dix 153rd Depot Brigade Band, which opened at the Truitt Theatre, Trenton, last Wednesday night, is billed as the "Camp Dix Jazzy Jazzerband," and is a vaudeville act. The personnel of the aggregation include the following, each of whom does a specialty in the act: William Clark, Dick Mow, Fyfe Wentling and Lampe, Jack Shadlock and Joseph O'Neill, and the Base Hospital Band. The band is under the direction of Jimmy Clark, the "X" secretary.

But Alan Landin and His Jazz Band opened at the Garden, Baltimore, last week.

With the discharge of the army and navy of many thousands of soldiers and sailors, it is estimated that within six months the stage will receive many of the old-time soloists and units.

SELWYN OPENS NEW PLAY

Providence, R. I., March 25.—In Love With Love, a three act comedy by Vincent Lawrence, was presented yesterday afternoon, for the first time on any stage, at the Majestic Theatre, by members of "The Crowded Hour" Company. The play is indefinite as to character and plot, and while the actors apparently tried to do their best they achieved little.

The play concerns the fading of the true love of Anna in the person of the beginning, she is in love with two men and when she tells her father so he repels that she is in love with both and that when true love comes to her she will love only one. He therefore begs her to wait.

But Ann Ann and his in her decision she hates the wrong man and a year later she hates him. With hatred in her heart she goes to visit the man she has rejected. The husband appears, a fight ensues in which the husband is bested and the wife is carried away by a third man.

In the last act, it transpires that true love has come to Anna in the person of the third man and the curtain falls leaving the impression that matters will be adjusted and the wife will visit the man she has rejected.

The character of Jack Gardner, as played by Allan Dinehart, was the only human character in the play. Others in the cast were George L. Seiler, Frederick Karr, Hale Norcross, William J. Kellogg, Harry Webster and Louise Dyer.

FULTON LEASE ON THE MARKET

The eight year lease of the Fulton Theatre, held by Oliver Bailey, was put on the market yesterday. It was estimated that \$47,500 was asked no instantaneous purchaser was found. The house is being offered for sale, and the estate against it even though it is well located. It has also come to be known as somewhat of a "hoodoo" house.

HITCHCOCK SQUARES "HITCHY"

ELIMIRA, March 21.—Raymond Hitchcock and his "Hitchy-Koo" show came here last Monday night for a single performance to square, apologize and make good for the "Hitchy-Koo" which he showed in the Riviera several months ago without him. And that he made good was evidenced by the fact that he had about 1,000 people here from the moment he stepped out into the aisle down front and began to regale it with continuous songs.

And at the finish, not unmindful of the "Hitchy-Koo" company sent to Elmiria by Ray Goss, the "Hitchy-Koo" show took Hitchcock's part and which was regaled with vegetables and other things. Hitchcock himself had his company in bombing the audience with white cotton goods, a fitting and useful reminder to the audience of the not too distant past.

The enthusiasm with which Hitchcock played throughout the performance earned him the heartfelt appreciation of the audience and so endeared him to them that he is assured of a hearty welcome from Elmiria whenever he chooses to come here. Incidentally, it may be mentioned that the receipts for the performance totalled \$1,892, which is more than has been taken in by a show playing here for one night only in many months.

WANT TO BUY LINCOLN

A graduate is trying to buy the Lincoln Theatre from West 137th Street. A year and three years ago, it became known last week.

The house is being held by the Downes at the present time. The offer of the offer can have it, Mrs. Downes stated. Thus far, no other approximating that figure, has been offered.

The seating capacity of the Lincoln is 800, and the house was built at a cost of \$100,000. The house is being held by the Downes at the present time. The offer of the offer can have it, Mrs. Downes stated. Thus far, no other approximating that figure, has been offered.

At the present time, the house plays five acts of vaudeville, booked by Walter Fluimander and directed by the showman range from 10 to 35 cents top, and in the evening, 50 cents is the top price.

PLAN NEW AMUSEMENT PARK

Jessie Orr, N. Y., March 24.—A new amusement park is to be built near the Palisades Amusement Park by the Fort Lee & Hudson River Amusement Company, which was incorporated in Trenton last week. The new resort will be located on the hill above the Edgewater Ferry and will be one of the largest in the State. It is planned to have a large swimming pool, a pavilion containing 1,000 seats, a \$100,000 carousel, a "Pierrot Wheel," "Whip," Merry Widow swings, a Mammoth roller coaster, a huge dancing pavilion, and a large roller coaster.

George Yeager is president of the company, and the chief attorney, and Louis Sheldon is business manager.

JOE KLAU HAS NEW PIECE

Joe Klau who, like his father Marx, is setting out to be a producer, has a new play which will shortly put into rehearsal by called "Doubtful Harvest" by Arthur Porter and M. R. Marx. It is a comedy built from a short story. It is still in the hands of the title will have to be changed, owing to the fact that a story with the same title recently appeared.

HAVE NEW PIECE

"Prospitunity," the new three-act comedy by George L. Seiler, which the Bellville Producing Company will present shortly, will soon be placed in rehearsal with the cast already chosen, including Saxen King, Jessie Glennendin, and Lionel Adams.

DOOLEYS GOING INTO FILMS

Johnny and Gordon Dooley are going into the film business. They are being handled by their attorney, last week took steps to organize the Dooley Comedies, Inc., with \$10,000 capital all paid in.

SOUSA'S BAND TO TOUR

Starting with a concert at the Academy of Music, March 27, Sousa and his band will tour the United States. This will be the first time since 1914 that Sousa has toured the country. He has been discharged from the navy, where he has been organizing and training naval bands. "The Golden Star," Sousa's latest march, dedicated to Mrs. Theodore Roosevelt, will be the first march played at the opening concert of the band. The piece, as Sousa wrote on the title page of the manuscript, was written "in memory of the brave who gave their lives that liberty shall not perish."

FUT ON SALARY FOR LIFE

A contract was entered into last week between Manager Boris Thomsen and Actor Larry Zuckerman, whereby the former is to pay the latter \$40 per week for life, no matter whether Zuckerman plays or not. The contract further stipulates that the manager shall entertain the actor every summer at the former's country home.

This unique agreement was drawn up at the celebration of Zuckerman's 10th birthday at the Riviera at the Casino, which was attended by many well-known stage stars.

BLANCHE RING SUES

WHITTE FLAINE, N. Y., March 20.—Blanche Ring, ex-Mrs. Charles J. Wininger, as she is known down South, here, as she is known down North, is suing her the other day in which she gives her age, as being 34 years.

The papers were necessary for the settlement of a dispute that arose in December, 1917, when Ring was 33 years of age. The papers were necessary for the settlement of a dispute that arose in December, 1917, when Ring was 33 years of age. The papers were necessary for the settlement of a dispute that arose in December, 1917, when Ring was 33 years of age.

MAY ROBSON BREAKS FINGER

Mr. Robson, who is more known as "Tish" under the management of Augustus Plon, broke his finger recently while playing and ever since, has been working with it in splints.

The piece, which needs a change in several spots in the cast, will, after those changes are made, probably go into Chicago for a Summer run.

PASSION PLAY COMING HERE

"Veronica's Veil," the Passion Play, will be seen at the Metropolitan Opera House on April 15, when it will be Tuesday of the Week. The house has been engaged by Colonel Louis D. Conley, chairman of the Executive Committee in charge of the play, which has been playing very successfully at St. Joseph's Auditorium in Hoboken.

BOSTON SHOWS CLOSING

Boston, March 25.—The show closed here on Saturday night. From Tollegen in "Blind Youth" went out of the city on Monday night. The show is in today. William Hodge, with "A Cure for Charles," left town to be replaced by "The White in Her Liep" at the Rhu-bert-Plymouth.

RENE DAVIS IS FREE

Circus, March 25.—Circus, March 25.—Hopkins, in the Superior Court, yesterday granted a divorce to Rene Davis from George Davis. The divorce was granted on the charge of cruelty and neglect. The Defendants left together four years. Mrs. Davis was given the custody of their two children.

CIRCUS MOVES INTO GARDEN

The circus, which has been at the Garden, moved into the Garden and Bailey Circus landed in Madison Square Garden on March 25. The circus is expected to stay from their winter quarters in Bridgeport, Conn. They will start rehearsals today (Wednesday) and will open on Saturday.

When A. S. Stern sends "The Walked in Her Liep" on to the Broadway Theatre, it will have two instead of one man ahead of it in order to let everybody know that it is behind the way.

"THE FLAMING SOUL" QUITS

W. W. Brady has sent the production of "The Flaming Soul" which he recently tried out to the storehouse, having decided that it wouldn't do.

FOUR ENGLISH STAGE UNIONS SEEK TO FORM AMALGAMATION

Variety Artists' Federation, Actors' Association, Musicians' Union and National Association of Theatre Employees Take Step Toward Central Body, Following Lead of Managers.

LONDON, Eng., March 24.—A movement has been started here to amalgamate all theatre workers, now represented by four distinct organizations, and to include representation about a theatre from actors to scrub women. A Permanent Joint Committee, composed of representatives of the Variety Artists' Federation, the Actors' Association, the Musical Union and the National Association of Theatrical Employees, has been formed.

The proposal to bring together all theatrical employees originated with the managers, who suggested a fusion of the four associations into one, with the variety-performer, dramatic actor, musician and theatre employee, each having an individual section, a secretary and a committee to deal with its own internal affairs, but with a Chief or Central Executive Council responsible for the policy of the whole body. The latter council is to consist of representatives of the four sections and perform the functions of a Grand Lodge. In fact, this is designed to be an agency for all body and to protect the individual interest to the four separate units is to be referred for final adjustment.

The suggestion was taken up in a committee by the four interested associations and, in the main, met with considerable approval, each making an unwillingness to surrender its individual rights.

The committee of the Variety Artists' Federation, which has been the most decidedly against an amalgamation which it contended, would rob it of its power to settle its disputes with managers in its own way.

The V. A. F. Committee, however, de-

clared that it was highly desirable that the four unions should be affiliated and work in union in the common cause of unionism. The general welfare, it contended, of every member of the four organizations is identical. Hence is engaged, directly or indirectly, in furnishing entertainment in theatres and music halls to the British public.

This being so, the V. A. F. Committee made a counter proposition, which was accepted, and which makes for the appointment of a Permanent Joint Committee, to be composed of an equal number of representatives from each organization, to consider the practicability of common action in regard to any specific matter.

The V. A. F. Committee's proposal was adopted by a conference of representatives of the V. A. F., the A. A., the M. U. and the N. A. T. E.

This is the first step toward Amalgamation in its true sense, for the Permanent Joint Committee will exert pronounced influence upon the 30,000 or more persons engaged on the employees' side of the amusement business.

The committee, though, is not vested with plenary powers and all matters must come for final adjustment before the particular organization affected. But its endorsement will go a long way toward forming the final decision.

The employees of the managers, in thus bringing their interests closer together, have simply followed the managers themselves in their several managerial organizations. It is not done in a spirit of antagonism, but as a protection to individual and collective interests.

MUSICIANS PREPARE 159 DEMANDS

(Continued from page 3.)

Globe, which employs about thirty-five musicians when a musical show is playing, this week will charge the orchestra for the day of \$17.50. Houses like the Hippodrome, employing fifty or sixty men, would be correspondingly hit by the new regulation.

Vaudeville performers who are inclined to act as conductors may be surprised by the braves while they are watching a ballad and who request the trombone player and cornetist to play the music for their arrangements, according to proposed change number 131, will have to pay \$1.00 a week in his or her small theatre, or \$1.00 a week in the theatres, for the accommodation. If the orchestra is required to play back stage of a dramatic house, \$1.0 a week extra will be charged for each man engaged in furnishing musical atmosphere. The scale for dramatic shows per man while playing in New York, without extra accommodation to the show, is fixed at \$30.00 per week.

Comedians and musical comedians and comedians in vaudeville who have been in the habit of using the orchestra leader as a straight man, dig up a regular actor for a "feeder" for their gags, when they learn that the musician's union demands that the musician be required to talk to actors during the course of the show must receive \$10 extra a week, the same to be paid by the actor.

A resolution concerning pianists engaged to play in dramatic houses that the rehearsal is to exceed five hours must be terminated by 7 P. M. A five dollar charge for rehearsal over five hours must not exceed four hours, but can be divided into two periods.

Another clause, "Midnight Show," such as the Ziegfeld Follies, and, in fact, any show given after the regular performance, must be paid nine dollars to each man. Vaudeville theatres giving fourteen performances a week must have at least ten men on the orchestra, and if they receive \$50.00 a week per man. Houses with less than ten men must pay each musician engaged \$12.50 a week. If the show runs more than three and one-quarter hours, each fraction of an hour that the musician is over time to be paid for the management at the rate of fifty cents per man.

A proposed change, apparently suggested by the situation created by the influenza epidemic last Fall, says that musicians with opera, musical comedy, vaudeville or moving picture shows cannot be discharged unless the show disbands or closes on account of an epidemic, unless a specific charge of unbecoming conduct can be proved against a musician.

Motion picture theatres like the Rialto, Rivoli and Strand must adopt a wage scale of \$30.00 a week per man, on a basis of fourteen shows a week. The present scale is about \$42.00 per man. Afternoon performances in the big film houses; according to one of the regulations, must not exceed two and one-half hours and evening performances must not run over three hours. It is agreed that picture houses are to receive one gratis rehearsal a week, at which nothing but the music for the evening week is to be rehearsed.

Another contemplated change with respect to musicians playing in the Marcus Loew and Fox houses calls for placing these theatres in the same class with the Keith houses, with a wage scale of \$42.00 a week per man, on a fourteen performance basis. One or two rehearsals are provided for. The leader in houses of this class should receive \$70.00 a week, according to the above arrangement. Relief pianists in vaudeville houses are to receive \$40.00 a week.

Changes not covered in the above or slightly different from those suggested by the resolutions from which the foregoing notations have been made, are as follows:

The price of the Winter Garden and Hippodrome, or in productions of like magnitude, is to be raised to \$100.00 (forty-five dollars).

All above theatres shall maintain an orchestra during the season of not less than 125 men.

Rehearsals: When a new musical production is given, the rehearsal must be in New York or within the jurisdiction of Local

110, the production is to be entitled to only one gratis rehearsal or not more than three and one-half hours. The life of the production is hereby abolished.

Rehearsals for musicals to be paid for at the rate of \$1.00 per man per hour. The cost of orchestra rehearsal to be less than two hours.

Musical production of one act or less.

Dramatic performances 14.00. Contractor \$40.00.

Sunday concerts at the Winter Garden and Hippodrome with privilege of one free three hour rehearsal.

Musical productions open out of town for one or two days must not do more than four hours of it on the road for less than four days. The Federation price of \$50.00 shall prevail.

Vaudeville shows, where the price of admission exceeds twenty-five cents for the choicest seats (exclusive of box seats).

A) For number of men engaged for less than four (4) consecutive weeks, or more, four (4) consecutive weeks, at same theatre, or in theatres, or on Roof Gardens, where orchestras are not engaged for such time as the house is open during the entire theatrical season.

Twelve (12) performances or less exclusive of Sunday, per man \$30.00. Contractor \$60.00.

Sunday performances to be rated as single performances.

For number of men engaged for a period of four (4) consecutive weeks, or more, four (4) consecutive weeks, with guarantee of employment during such time as the house is open during the month of August and June inclusive, they may be open between the months of July and September.

Fourteen (14) performances weekly, per man \$40.00. Contractor \$80.00.

115. Vaudeville, Burlesque and Moving Picture Shows, where the price of admission exceeds twenty-five cents for the choicest seats (exclusive of box seats) for the entire theatrical season.

Moving Picture Theatres, fourteen (14) performances weekly, per man \$40.00. Contractor \$80.00.

All extra performances pro rata. For number of men engaged for a period of four (4) consecutive weeks, or more, four (4) consecutive weeks, at same theatre, or in theatres, or on Roof Gardens, where orchestras are not engaged for such time as the house is open during the entire theatrical season.

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FIELD TO DROP "GREATER"

Al. G. Field has decided to eliminate the word "Greater" from the title of his minstrel company. Although the title is copyrighted, he states that almost every minstrel company big and little, have added the word "Greater" to their titles. Four colored minstrel troupes that were using it were encountered during the last three weeks of the tour of the Field company, and George Field decided to drop it after it will read "The Al. G. Field Minstrels."

The title "Al. G. Field Greater Minstrels" was copyrighted August 25th, 1900 and the new title will be copyrighted immediately. Last year the Field company American booked a minstrel show in Australia as the Al. G. Field Bigger Minstrels. But their attorneys in Australia, who took the matter in this country disclosed their plans. Field's attorneys promptly notified all managers in Australia that the title "Al. G. Field Greater Minstrels" was copyrighted and the Australians managers promptly repudiated the bogus concern.

Negotiations are pending between Al. G. Field and Walter Sanford to send an Al. G. Field Minstrel company to Australia in the coming Summer. Sanford has toured Australia repeatedly and has a wide acquaintance in the Antipodes.

WALTER HAMPTON TO TOUR

Walter Hampton is to make a tour of Washington, Philadelphia, Baltimore and several other cities which have not yet been named. His performance of "Hamlet" in New York has been so successful that he has decided to present the play on tour.

"INVISIBLE FOE" CLOSING APRIL 5

"The Invisible Foe" closes at the Harris Theatre on April 5. It will probably make a tour of the Subway circuit, opening at the Standard on April 7.

JERSEY CITY GETS NEW HOUSE

JERRY CURT, N. J., March 24.—The National Theatre Co. of which Louis F. Blumenthal is treasurer, is to build a new theatre on the west side of Central Avenue near Sherman Place. The house will have a frontage of 85 feet and a depth of 135 feet and will seating capacity of 2,500.

Motion picture theatres like the Rialto, Rivoli and Strand must adopt a wage scale of \$30.00 a week per man, on a basis of fourteen shows a week. The present scale is about \$42.00 per man. Afternoon performances in the big film houses; according to one of the regulations, must not exceed two and one-half hours and evening performances must not run over three hours. It is agreed that picture houses are to receive one gratis rehearsal a week, at which nothing but the music for the evening week is to be rehearsed.

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Co. K. 1078. The Rainbow Dance, New Preceding a New Single Act in Vaudeville

111

HODKINSHOUSES TO STAY WITH PANTAGES

SIGN NEW FIVE YEAR CONTRACT

The Southwestern Theatre Managers' Association, which includes among others, the Hodkins string of vaudeville houses in the larger cities of Missouri, Kansas, Texas, Oklahoma and Southwestern States, will not leave Pantages and join forces with Marcus Loew, it was stated early this week.

The decision to stick along with Pantages in the matter of bookings, was arrived at during a meeting of the Southwestern Managers' organization, held in Oklahoma City last Saturday, a contract being entered into between the association and Pantages whereby the latter will continue to furnish bookings for the next five years.

Pantages attended the meeting in person and addressed the assembled managers, outlining the advantages of continuing the relations that have existed between them. Ed. Schiller, Loew's southern representative, was also on hand and presented a plan whereby the Hodkins and another vaudeville theatres holding membership in the S. T. A. might increase their patronage by splitting their bills weekly. All of the Southwestern houses are players full week at present.

Pantages answered this argument by stating that the split week arrangement would tend to depress the theatres in the eyes of the public. After debating the matter for a couple of hours, Hodkins and his associates concluded to stay with Pantages, instead of going over to Loew, and the five-year agreement was signed. Pantages' managers are booked in New York the middle of the current week when he is expected to make an announcement concerning additions to his circuit, which he is now arranging to operate as a coast to coast proposition.

CHANGES IN VAUDEVILLE

Red Davis, N. J. March 24.—The Lyric Theatre, which plays legitimate attractions as a regular policy throughout the Fall and Winter season, housing engagements from Gus Ellis' road show to the biggest of the two-dollar Broadway shows, changed over to vaudeville on Monday with an inaugural bill of five acts and pictures. The program will change bi-weekly, Frank Folson will book the vaudeville shows.

On the opening program were Dale and Dora, Ben Jerome and company, Ira and Babe, and company, Harris and Francis and Vera Jackson.

John Roseberry, formerly controlled by Walter Roseberry, will resume its regular legitimate policy around the first of August.

HURT IN AUTO CRASH

Cleveland and Dowrey, while playing two theatres in Brooklyn last week met with a serious auto accident. Jack had appeared at the first house and were going to the second by auto, when the machine collided with a trolley car. Miss Dowrey was thrown against the side of the car with such force that three of her ribs were dislocated, and her head and left shoulder badly bruised. She will be confined to her bed for a week or more, but escaped with a few light bruises.

HAVE "ALL FAVORITES" BILLS

The Colonial and the Alhambra will have "All Favorites" bills for the week of April 1. The acts are chosen by the patrons of each house, who are now halting weekly, with respect to the artists, who will compose the bills.

DISAGREE OVER VIOLIN BIT

Gaffney and Dale have filed a complaint with the N. V. A. against Nelson and Chain, in which they assert that the break-away violin business by Nelson and Chain, constitutes an infringement on a similar "bit" performed by them, for the last eight years.

Gaffney and Dale do not claim to have originated the break-away violin business, but assert that they have a better right to it than Nelson and Chain, by virtue of having used it for so many years before the latter combination was formed. Gaffney and Dale likewise state that their handling of the "bit," is different in every respect, from that in which other acts have done it before them. The N. V. A. is investigating.

EDDIE GERARD COMING BACK

Eddie Gerard, who in association with the late Henry V. Donnelly, toured the country for years, with such big money making musical farces as "Natural Gas" and "The Raskinmores," will return to vaudeville shortly in a new production entitled "Times Square." The playlet is written around the everyday life of the famous metropolis and is full of the five characters making their entrances, and exits via the means of two subway "Times Square" will run strongly to comedy, and will contain several songs. B. J. Andrews wrote it and Bert La Mont will produce it.

MOSS READY FOR UNIONIZATION

The Moss brothers are about ready for unionization, in the matter of orchestras and stage hands, according to report. The latter step has been taken by the Mosses, who have been in the business for many years, and up with Moss several weeks ago and the negotiations have progressed to the extent that the unionizing process will start within two or three weeks. The situation, with respect to the musicians, is understood to be about the same as with the stage hands.

EXPRESS CO. REIMBURSES ACTOR

The complaint filed with the N. V. A. several weeks ago by Gen. Pisano, the sharpshooter, in which he claimed he was forced to suffer a monetary loss because of the alleged failure of the Lyons Express Co. to protect his baggage, has been satisfactorily adjusted. The N. V. A. took the case to the Lyons Express Co. people, who, after conducting an investigation, decided that Pisano was entitled to reimbursement for the inconvenience suffered.

PUNCHED DOCTOR IN PALACE

In the Palace Theatre last Thursday night, William J. Baird punched Dr. Al. M. Roth in the face and then started to leave the theatre with his companion, Alice Whitman. Baird was arrested and in the night court, Judge John W. L. man, his fiancée, had complained that Dr. Roth had annoyed her. Baird then offered to apologize and in return for a fine of a tooth, refused an apology, and Baird was fined \$100, which he paid.

VIOLINSKY BOOKED IN LONDON

Violinsky has received contracts for six weeks' booking in London, with an opening date of April 1. The booking was made by Violinsky's contract is understood to contain a clause calling for further time on the other side of the Atlantic to lengthen his stay abroad.

BARNETT PLAYLET REVIVED

"Naglet," a one-act dramatic playlet written by Ben Barnett, and successfully played in vaudeville, has been revived and sent out on tour again. It opened at the Harmon Opera House for a break-in on Monday.

EUROPE EAGER FOR AMERICAN PLAYS

MANY ACTS BEING BOOKED

With an unprecedented demand throughout England, and all Europe, for that matter, for American acts, agents on the coast who have London connections are closing contracts every day for turns to appear on the other side, as well as passport restrictions are raised sufficiently to allow them to sail.

The demand, it is expected, will keep up well through next season. The American doughboys over there now are demanding American acts, after they are home, it is figured that European audiences, judging by the way they are receiving American acts at present, will continue to welcome them.

As an instance, Willis Edelman, who has been the side act for only a few weeks, has booked over seventy-five acts in British music halls. Among them are: Gladys Adams, Fred Astaire, Genevieve Dupree and Dupree, Fuller and Dickinson, Weber, Beck and Fraser, Hendricks and Padula, Fred Payne and company, Willard and Wilson, Nelson and Nolan, Bob Albright, Four Hales Girls, Jordan and Harris, Fred Moore, Astrim and Vale, Bancroft, Lew Earn, Ruth Budd, Roselle, Mils, Bennett and Richards, Wheeler and Moore, Fredericks and Palmer, Bob Snyder, Frank Marchall, Jack Rose, Boot and Leander, Nina Espey, Moss and Farnum, Fred and Fannie, Fred and Fannie, Lucille and Cockie, Willie Weston, Parsons and Irwin, Tonal and Geneva, and the Farnum Restaurants. In addition, Whiting and Bart, Hussey and Worsley, Ryan and Lee, Bogart and Nelson, Walter James, Mallette, Dika, Cycling Ernestos, Dippy Dyes, Harrison and Manion, Florence Rayfield, Lala Salvin, Lewis and Norton, Mirelles Cockatoot, and Cramer and Morton.

SAYS CABARET OWNS THEM MONEY

The La Pelle Trio has filed a complaint with the N. V. A. against the manager of the Palais Theatre, in which they allege that the cabaret management owes them for a single performance given several weeks ago. The Farnum people, according to the complaint, offered to pay the trio an amount less than that which they had booked the same with Al Meyers, an agent. This was refused.

FAY SETTLES WITH LA MONT

A legal action instituted by Bert La Mont against Frank Fay, involving some seven hundred odd dollars which La Mont claimed he advanced to Fay, came up for a hearing in the Third District Municipal Court last Tuesday. After a conference between representatives of La Mont and the vaudeville acts a settlement was arranged, Fay agreeing to pay La Mont a sum slightly less than the amount sued for.

McNAMEE BACK WITH N. V. A.

McNamee has returned to the N. V. A. assuming his former position of office assistant to Henry Chatterfield. He resigned five months ago to go into a commercial business, but here of Chatterfield was a bit too strong to be overcome.

LOEW MAKES SOLDIER MANAGER

Marcus Loew has appointed Arthur Moskowitz manager of the Garrick Theatre, New York City, and has sent him to the Loew circuit. He recently returned from overseas, having served in France with the 77th Division.

CAMERON AGAIN ACCUSES DIXON

Tudor Cameron, of Cameron and Gaylord, has filed a complaint with the National Vaudeville Artists against Dixon and Faust in which he alleges that he has been informed the latter team recently played a theatre in the middle west and stole a special contract, containing almost entirely of material taken from the Cameron and Gaylord act. Cameron further alleges that the theatre was taken over up with another partner named John O'Connor and that he had occasion to make a similar claim was followed by Dixon and O'Connor, whom he charged with lifting material from the Cameron and Gaylord team. The N. V. A. is investigating.

DOROTHY JARON UNDECIDED

Dorothy Jaron, who made her opening debut three or four weeks ago with the Chicago Opera Company at the Lexington, was undecided early this week whether she would re-enter vaudeville or embark on a concert tour. Maurice Ross, of Ross and Currie, was commissioned to offer Jaron a vaudeville possibility to the Keith Exchange, but the money was so attractive enough to suit the singer, it is imagined.

BROWNING CHANGES DOG'S NAME

"Svenalgi," a billed act with the N. V. A. some time ago in which he claimed that Art Browning was playing a trained dog, was found to be undeviate on a concert tour. "Svenalgi" was informed by the organization this week that Browning planned to undeviate that "Svenalgi" moniker formerly borne by his dog. Hereafter, the Browning dog will be called "Yank the Terrier."

FANTAGES TO BUILD IN OMAHA

Charles Fantages, who is in New York Monday, stopped off in Omaha, Neb., en route to New York, for the purpose of investigating the plan for a new \$5000 seat vaudeville theatre to be built in that city in the next two weeks. Fantages is expected to be in the neighborhood of \$500,000 and will contain all of the latest wrinkles in theatre construction, both in front and back stage.

HERMINE SHONE DROPS SINGLE

Hermine Shone, who has, heretofore, appeared in vaudeville stock and playlets in which she has been supported by one man to three men, made her debut as a single act Union Hill last week. Miss Shone's act is called "Her Boudoir" and was written by Jean Harris. The turn consists of songs, in which Miss Shone is assisted by a pianist.

FARNUM JOINS SMITH & HUGHES

Ralph Farnum, formerly booking manager for Lewis and Gordon, who was forced to resign that position some time ago as the result of an attack of influenza that laid him up for over a month, joined the Smith and Hughes staff on Monday. He will book acts on both the fifth and sixth floors of the Keith Exchange, through his Smith and Hughes connection.

NEW MUSICAL ACT READY

"The Keystone Comedy Cope" is the name of a new musical act being produced by the Keith and Hughes staff and is scheduled to open in New York this week, with the following principals in the cast: Jack Rick, Tom Kennedy, Jack Mackey, Carnot Dodson, the midgets, Emma Hallam, "The Human Fountain Pen" and "The Human Fountain Pen."

HERRICK ACT CHANGES AGENTS

"Goodbye to You," the vaudeville revue recently staged by Fred and Julian Alfred and which broke in at the Keith Exchange, is being booked for the week ending April 1, by Stokely and Stokely, who, originally booked by Stokely and Stokely, has switched its bookings over to the Harry Weber office.

WILLIAM GAXTON & CO.

Theatre—*Riviera*.
Style—*Dramatic Sketch*.
Time—*Twenty minutes*.
Setting—*Special*.

In "The Junior Partner," the new Rupert Hughes sketch which William Gaxton has selected for his return to vaudeville is a comedy offering built along the conventional lines, the success of which must depend more upon the ability of the cast, than either its lines or situations.

The story is an old and familiar one, a young man recently married has spent all his money and is on the verge of bankruptcy. The rent of the apartment is unpaid and he expects a dispossess notice with every ring of the doorbell. The furniture installments are also unpaid and he knows the removal of all the apartment's furnishings is but a matter of a day or so. To cap the climax he loses his job and rather than go and live with his wife's people agrees to separate. All these misfortunes have no effect on his fund of good humor, not at all, he jokes with his aunt and tells with a laugh of his father, who he loves his job and rather than go and live with his wife's people agrees to separate. All these misfortunes have no effect on his fund of good humor, not at all, he jokes with his aunt and tells with a laugh of his father, who he loves his job and rather than go and live with his wife's people agrees to separate.

Just matters in as had a financial set to be can be imagined, an old college friend arrives, one who had years before borrowed \$500. He is now prosperous and visions of its return are in the air but he wants to borrow another hundred to make it six even, otherwise he can't talk he opens his coat and three electric lights flash from his shirt bosom and a toll of how he is now reduced to the straits of being a walking advertisement. He is worse off than his father.

The bell rings, and Mr. Dinawide, a millionaire railroad man enters. He has come to see the play but is so completely compelled to listen to a scheme whereby he can combine three railroads and make a fortune. About the time the railroad advertisement with his coat carefully buttoned to hide the electric lights, announces that he wants to buy the roads himself and the millionaire thinking he is overlooking something good takes over the proposition. The worthless story is now worth a fortune, the furniture is saved and the play is ended.

Gaxton does some good work in the sketch and Alphonso Lincoln, as the old college friend has some good lines. The rest of the cast is acceptable. W. V.

LAZAR AND DALE

Theatre—*Mount Vernon*.
Style—*Talking*.
Time—*Sixteen minutes*.
Setting—*Special*.

Lazar and Dale, two men in black-face, have an act that should find plenty of work on the better small time. They team well together, and know how to put dialogue over, but lack real live material. The turn jumps in several places and needs some polishing up with the introduction of some better dialogue and a song or two, the offering would be greatly improved for their present material hardly allows them to do themselves justice.

At the start they did some dialogue, touching on various subjects, one of them in the uniform of a porter and the other in that of a waiter and one of Summer rainfall. There were several good lines in the talking and some that were not so good. The act was fairly well. Following the talking, one of them sat down at the piano and the other produced a violin. They started playing a popular waltz tune and, after mutilating it, rendered it properly with the violin going through a series of funny antics that brought their considerable laughter. I. S.

NEW ACTS AND REAPPEARANCES

(Continued on page 13)

FRANKLYN ARDELL

Theatre—*Boyl*.
Style—*Comedy sketch*.
Time—*Sixteen minutes*.
Setting—*Special*.

Franklyn Ardell, assisted by Marjorie Sheldon, a pretty brunette, has a comedy vehicle by Frank McElhattan and himself that is sure to keep any house in tears from laughter, no matter what manner of gronches may be present. The curtain rises on an office of a real estate agent, which is situated "in an alley," and the people have the right to go through for a short cut, as Ardell announces in the course of his act. He made his entrance and started the laughs going by putting his hat in the empty safe. He then began to auction off a number of lots which are supposed to be covered with water and has some one in the audience yell some intelligible prices. His patter here was a riot and his young lady partner entered and walked through the office and out the other exit. It was here he made the announcement about the situation of his office. The girl re-entered and finally she accepted a position as his stenographer because she is deaf and dumb, or claimed to be, but can read lips. Ardell also admits being a "lip expert," but does not use any of his knowledge in the act.

He calls up his wife and then another woman with whom he makes an appointment. He then leaves the office for a minute and the stenographer calls to tell her other woman that her husband is in Ardell's (or Simpson's, which is the name in the act) wife and threatens to tear her hair out if she messes him. Simpson re-enters and gets a call from the woman who tells him about the call from her husband. He then tells her to hang up and the stenographer then announces the fact that she called up and is not deaf or dumb. She tells him that she is a "wife saver" and promises not to tell his wife if he will behave himself in the future, and also gets a check for \$300 from him, which she daves her to cash when she is out of hearing. "What a wonderful thing is coming out of the ordinary to the offering, as Ardell puts it over it is a scream from beginning to end." J. H.

JASON AND HAIG

Theatre—*Proctor's 58th St.*
Style—*Dancing, singing*.
Time—*Sixteen minutes*.
Setting—*Special*.

Well staged and costumed, this singing and dancing act should be able to hold its own in the better houses. The comedians will sing well and have pleasing personalities.

The act started with an explanatory "song," stating the purpose of the act on which was painted the word "Vandeville." They explained that they would be singing a song by the name of "Vandeville" and then they sang the advice given in it. They then went into a double song, followed by a sort of imitative song, and then a song over some of the songs they sang. They then again used the book and the male member of the duo sang an old-fashioned song, which was sung in the light. They followed with a cravensy on a team in "the worst type of vandeville song," stating the purpose of the act that variates between a song and the famous quartet from "Rigoletto" did not go as well as they expected. They then sang a well written song by the name of "Vandeville" and then a laughing hit, the way in which it was rendered being decidedly good.

The duo closed with an old-fashioned dance, switching suddenly to the more modern thimney. I. S.

17th DIVISION BOYS

Theatre—*Palace*.
Style—*Soldier playlet*.
Time—*Twenty minutes*.
Setting—*Special*.

"Intelligence" was a playlet presented by a half dozen of the recently returned soldiers of the 17th Division, it billed as "an incident in the recent war." And it is hardly more than that, for, while interesting, it has neither the strength of the dialogue nor the situations necessary to make of it a vandeville offering which could hope to score without the uniforms and timely interest.

The scene is laid in France, in the village of St. Souplet, which lies in that portion of Flanders which, for four years, has been occupied by the Germans. The time is shortly after the drive of the 17th and 16th Divisions through the Hindenburg line, when all this and surrounding territory was recaptured by the Americans.

Jean, an old Frenchman, is found crouching alone by his friends in a tunnel down but which had once been the happy home of his family. The Hun ruined the cottage, took away Jean's wife, left his child to crawl the end which he felt was near at hand. The shells boomed and exploded over the scene and the Frenchman's wife and child arrived, and the old man, mentally weakened, refused to look upon them as Americans, but as the remnants of the detachment of the Germans.

The attempt of both English and Americans to convert him to the fact that the Hun had been driven from France and that he is safe, fails, until one of the Americans says:

"Intelligence at last breaks through the old man's weakened brain, and, seeing his wife and child, he utters the spring strains of the 'Marseillaise' as the curtain descends."

The playlet was arranged by Private High Stanislaus Stange, of the Intelligence Division of 17th Division Headquarters and staged by Private Stanley G. Wood. W. V.

RITA BOLAND CLANCY

Theatre—*Proctor's 125th St.*
Style—*Comic playlet*.
Time—*Fourteen minutes*.
Setting—*In one*.

Rita Boland Clancy uses the word petting in her billing and she is all of that. She is also possessed of a pleasant voice, has a great deal of personal charm and her demeanor on the stage, generally, is one that will win favor.

There is nothing very elaborate about the act. Miss Clancy uses the ordinary theatre drop in one and wears a simple white gown throughout. But her straightforward manner and the clever way in which she renders her comedy, makes the offering a splendid bit of entertainment. The act is made up of a single one or two more "kid" songs in her repertoire.

A singing song started the comedienne off nicely, going over with a bang. She then sang a ballad and, after a few explanatory lines, gave a synopsis of the version of it. A dance to fill in was fairly well done, following which came an Irish character number, one of the best in her collection. Her clever rendition of it got her a big hand.

Then she sang a song by the name of "Kiss" and followed by singing it as it might be done by one of Rio Ziegfeld's chorus girls, and one of the New York's burlesque chorus girls. The way in which she did the latter piece provided a good finish to the act. I. S.

"IN AND OUT OF BED"

Theatre—*Plymouth Avenue*.
Style—*Satirical playlet*.
Time—*Eighteen minutes*.
Setting—*Special*.

William Anthony McGuire, in writing "In and Out of Bed," a satire on bedroom plays, has given vandeville an entertaining little sketch that is undoubtedly his own on any bill. He has at the start one of the new popular bedroom scenes, which in itself could be worked out into a successful act. In "stopping it short and having the plants discovered, however, he has scored a ten-strike. The five characters, three of whom are planted among the audience, all deliver their lines cleverly, the offering is well written, has a punch, and is neatly staged.

The start shows the rehearsal of a bedroom scene, in which a young couple, on their honeymoon, are seen. The first act is in rehearsal, is not explained until one of the plants interrupts the proceedings. Just as both of the performers who take part in the bedroom scene are supposed to retire for the evening, the woman refuses to go, and the man, who has the role of the director, then rises and pleads with her to continue.

Then the man goes on to his make, a preacher rises out of one of the boxes and solemnly interposes, "For the sake of the church, let us discuss the matter with both plants discussing the matter. It develops that the two who are supposed to act the bedroom scene are actually in the "Simple," says the director, "Get married and then go on with the scene." Without the scene, he orders the clergyman to the stage where the latter starts performing the marriage ceremony. The fortune teller, who has his license ready.

Just as the matrimonial knot is being tied, the man who has the role of the director, from the one used by the preacher, rises and begins a verbal battle with the manager, insisting that the bedroom scene be omitted from his drama, protesting against the manager's inserting it. Of course the latter wins the point, arguing that he is supplying the popular demand. The preacher interrupts the command, asking them to act as witnesses at the nuptial ceremony. As they come forward, the wedding is supposed to be completed by the curtain fall.

If there is any fault to be found, it is with the conclusion. The dialogue between the man who has the role of the author and the manager fell below standard. The end came rather abruptly and a better finish should be supplied. I. S.

MELETTTE SISTERS

Theatre—*Colony*.
Style—*Dancing, singing and piano*.
Time—*Nineteen minutes*.
Setting—*Special*.

Many sister teams resembling each other have gained fame for their dancing and singing, but the Melette Sisters (Rose and Helen) are not alone should follow in the footsteps of their predecessors. The time goes into any Broadway production and undoubtedly make good, as they possess beautiful figures and a good piano, scoring an individual success. However, he should not whistle while he dances, and the piano should be played for four dances with some complete costume change for each dance. The act is one that the audience applauded loud and long and two bouquets of roses were presented to them. J. D.

BLTYHE AND GAY

Theatre—Harlem Opera House.
Style—Sketch.
Time—Fifteen minutes.
Setting—Two. (Special.)

These two have a pleasing little playlet that is likely to go over on the better class of small time.

The scene is laid in a room of a boarding house, where a newly married couple are living, or trying to, for when the play opens, they have sixteen cents as a bank-note. From the conversation it is gathered that the young man once held down a \$500 a week job and his wife was the favorite niece of a rich man, who insisted that the young man leave his job and take his wife to study high finance so that he would be capable of taking care of the fortune the rich uncle intended to leave them.

The young man did so, and when the niece died they could not find a cent of his money and were left with only his favorite chair.

Finally the young man says he is going to work as a laborer to support his wife and tells her how dearly he loves her. She makes remarks that lead him to believe that she is in the chair, and just as he is about to break it up, she tells him that her uncle left them \$100,000, but did not allow her to tell him until she was sure he loved her and did not marry her for money. The playlet ends happily.

The girl in the offering plays her part charmingly and the young man is also the possessor of a pleasing personality. G. J. H.

RECTOR, WEBER AND LANG

Theatre—Proctor's 125th St.
Style—Singing.
Time—Twelve minutes.
Setting—One.

Rector, Weber and Lang are a singing trio that should be able to find plenty of work in the small time houses hereabouts. While neither one stands out as being a particularly capable singer, they harmonize pleasingly and have a budget of songs that allow them to voice the best of their abilities. A blues number could be added to their repertoire to advantage, however.

They started with a comedy song telling about what a time the girls will have when the boys come home, and did well with it. A tenor then rendered a popular waltz ballad in an amber spotlight. Following this, one of them scored the hit of the act with a comedy number in which he went through a pantomime of disrobing. The "Agnes" song was nicely done by the trio and a "kid" song, done ensemble, went well at the finish. I. S.

BARON'S MIDGET HORSES

Theatre—Harlem Opera House.
Style—Trained animals.
Time—Twelve minutes.
Setting—In four.

Baron's Midget Horses are well trained and look neat. One of the boys has taught several mathematical stunts, such as tapping the number of years old he is, a few exercises in adding, subtracting, etc. He has also been trained to answer, by shaking his head, yes and no, to questions of arithmetic. "Do you like to work?" Are five and 3 nine?" and so on. Both equines have been taught to give a rhythmic and one of them does a sort of foot to waltz time, ending about gracefully.

The turn should be well, particularly with children. It is an entertaining offering and, in the small time houses, should hold its own in the opening production. I. S.

MAHONEY AND AUBURN

Theatre—Proctor's 125th St.
Style—Juggling.
Time—Twelve minutes.
Setting—In one.

Mahoney and Auburn present the usual routine of club juggling, with some patter to speed it up. There is little out of the ordinary in either, however, and, while it accomplishes its purpose at times, it is easily lacking in bright lines, which is offering too for small time, which is about all that can be said for it.

Mahoney started by juggling three clubs, keeping up a continual stream of talk while he did so. Auburn then appeared and the two made stunts of gathering, tossing the clubs at each other speedily at the finish. They then gave another exhibition of juggling, keeping three, four and six clubs whirling.

Juggling acts of this sort usually find it rough sailing unless they contain a great deal of variety, and that is just what this one lacks. The patter helps somewhat, but does not relieve the monotony. The two present a neat appearance and have pleasing personality, but are lacking in anything as far as juggling is concerned. I. S.

EFFIE LAWRENCE AND CO.

Theatre—Proctor's 125th St.
Style—Song, talk and dancing.
Time—Twelve minutes.
Setting—In one.

Effie Lawrence is assisted by a man whose name is not announced. She does some fairly good patter and does not hold his own very capably. The patter used could be strengthened and one or two of the songs rendered in a better manner, when the offering would be a fair one for small time. It is neither very good nor bad now; simply a small time act.

They started with a Chinese portion in which they used some patter and sang in Chinese dialect. They then discarded the Oriental make-up and the man sang a song, after rendering some patter. Miss Lawrence followed him, arrayed in the uniform of a farmettee and some more dialogue ensued, followed by a double song. The man did a dance, showing some nice stepping, after which her teammate rendered a comedy song that lacked dash. There was then some more patter and another dance by the principal. They concluded with a shimmy song and a dance. I. S.

LOUIS LEO

Theatre—125th Street. (Proctor.)
Style—Acrobatic.
Time—Twelve minutes.
Setting—Flat stage and one.

Leo started his tryout with full stage, but he is saying he only can make a few more. He worked in a sailor's white uniform and started with an exhibition of knots, delivered some poor patter in verse as he worked. A number of tumbling stunts followed and improved the act a bit, as it had been dragging. He then hit the patriotic chord by using signal flags and translating the code as he signalled. This, even though he used patriotic verbiage only served to slow the act down again. The setting then shifted to one and he gave the feature part of his offering, which consisted of a number of stunts in ladder-climbing. This part really was the whole act and was well done.

With a different line of patter and some new stunts for the first half of the offering, it may go over in small time. G. J. H.

DANCE D'ILLUSION

Theatre—Proctor's 55th St.
Style—Singing and dancing.
Time—Sixteen minutes.
Setting—Special.

Margaret DeVon and Ben Mulvey have song and dance offering which, for some mysterious reason, is called "Dance D'Ilusion." Why this appellation has been chosen certainly is not explained by the performance. The title gives one the idea that a classic dancing act is to be presented. But there is nothing even resembling the classic dancing that is poorly done and scarcely likely to provoke much laughter. The singing also leaves very much to be desired, especially a popular tune rendered by the woman.

The offering is an elaborate one and fair well arranged, but the dance enthusiasm is rapidly nearing its end and a dancing act must possess a great deal that is unusual to win success at present. This one does not appear to be able to meet these requirements.

It begins with a Chinese portion that had a good song running through it. It was fairly well done. A song number of the team was not very well done and the dance with which she followed it was only fair. A song number of the team was not very well done and the dance with which she followed it was only fair. A song number of the team was not very well done and the dance with which she followed it was only fair.

The "Mist" song and dance was then rendered and the manner in which the man discovered his partner standing within the large wreath proved fairly good. The closing number, a dance to waltz time, was better than the numbers that preceded it and got them some applause. I. S.

JOYCE AND LEWIS

Theatre—Proctor's Mt. Vernon.
Style—Singing and dancing.
Time—Twelve minutes.
Setting—In one.

Florence Lewis, formerly of Gould and Lewis, and Frank Joyce, brother of the movie star, are doing a song and dance act, with some talking to fill in. The turn is about as good as any, but more work will polish off the rough spots, after which it should stand up better for a while. There are smaller of the big time houses and the better class of small time. They are a good act and well presented, a neat appearance.

Miss Lewis is a difficult dancer to follow, but Joyce knows a thing or two about stepping himself. The two team up well and will be working smoothly before long.

While there is little that is novel in the offering, and the Egyptian travesty at the finish has been seen rather frequently in vaudeville lately in slightly different forms, the good-work of the duo can carry them over.

At the start, Joyce sang a song to his partner, in which he compared her to a number of celebrities. They then went into a double dance that was nicely done, Miss Lewis doing some pretty stepping. Some patter went fairly well and then Miss Lewis sang a comedy song. The latter is not very good, but she has her voice and did not get over.

An eccentric dance by Joyce was next, but she was not very good. The other song by Miss Lewis, after which came the Egyptian travesty, with two songs, was not very good. Joyce then appeared, attired in comic make-up, wearing a derby, and did a dance, getting a big hand. I. S.

TAYLOR AND GRATTA

Theatre—23rd Street.
Style—Singing and dancing.
Time—Twenty-two minutes.
Setting—In one.

This is a comedy sketch, treating of conditions that the audience in this city might expect two months after prohibition has become effective.

A fly-by-night movie manufacturer is troubled by his landlord, who demands that the picture man either pay his rent or get out. The movie man is a quackery, as he has no money. Telling his troubles to his stenographer, however, the latter advises him to cheer up, as he will raise the money in a hurry. Questioned as to how, she uncovers a bottle of booze, and, after informing the audience that it is now Sept. 1, and whiskey is worth fabulous prices, proceeds to talk around "to make the loud joy" to the highest bidder.

She has no difficulty in selling the stuff quickly for \$100. The buyer calls to take his purchase away, but instead of paying for it, grabs the bottle and runs.

The curtain then descends for a moment, and the scene follows. The man is directing a film, and the stenographer is acting one of the characters before him. The film man is asked to take place on the street. The woman, incidentally, has a revolver in her hand. While the film man is on the street, the fellow who was to have bought the booze, which was to have paid the rent for the movie man, is seen. He holds the selfsame satchel that the stolen booze was placed in.

Seeing the revolver, the movie man, who has been holding up, although the camera is directly in front of him, a rather obvious nervousness, makes the movie man distinctly flinch at this point. The thief then hands over the bag with the stolen booze. The fellow, upon being opened in the following scene, brings to light some nine or ten other bottles filled with whiskey. The sketch is furiously funny for the better part, but in dialogue and action, and both Miss Taylor and Mr. Grattan play their parts well. A rule character who, later, doubles for a copper, is excellently handled, and the booze thief is a character who is approved of. The style by an actor who knows his business. The theme of the piece is timely and, with a week's work, the act can go right into the Palace or any other first class house and clean up. H. E.

POWERS AND WALLACE

Theatre—Keith's, Jersey City.
Style—Singing and talking.
Time—Sixteen minutes.
Setting—In one.

Powers and Wallace offer a routine of singing and talking with considerably more of the latter than the former occupying the greater part of their allotted time.

The pair sit on a bench almost throughout the entire act and talk about how different things used to be down in their old home town. The talk is humorous from beginning to end, and, as directed, is made exceedingly entertaining. The man speaks with a delightful Southwestern drawl and his partner, who is the more of the two, first time, is very well characterized. The woman makes a first rate straight, and her partner's talk is used to give a neatly executed double dance, is a capital bit of stepping. The act is a good one, and the man and woman couple are refined in their laugh-making methods and, all in all, may readily be rated as a good, dependable act. H. E.

SEVEN STOCKS FOR NEW YORK NEXT SEASON

PARK TO HAVE COMPETITION

Stock is coming into its own in New York. At the present time, in the greater city, there are four organizations operating successfully and three more are planned for next season, making seven in all.

Those now running are the Blaney stock at the Yorkville, the Bunting-Jerome stock at the Fourteenth Street, the Fifth Avenue stock in Brooklyn, all dramatic organizations, and the opera stock at the Park, New York, all of which are doing well.

The prosperity of these companies has recently been noticed by managers, and there has been more than one offer made for three or four New York theatres with a view of turning them into stock houses.

There are, however, three other companies which will be added to the next season's list. The Blaney's will install a company at Miner's Bronx and the Commonwealth Opera Company will enter the field in competition with the company at the Park.

The Academy, a few years ago, housed a stock company under William Fox's direction and was only withdrawn because business began to fail. The "Combe-bush" at the Fourteenth Street has convinced Fox that there are still stock patrons down Bay Street. Business is excellent at the Park, and the company of capable players next season in the academy.

PICKETS UP IN RALEIGH

RALEIGH, N. C., March 26.—The Picket stock opened at the Raleigh Theatre last night in "Love and Politics." Tuesday the bill was "The Girl Without a Chance"; Wednesday, "My American Hero"; and tonight, "So Much for So Much," big business ruling at each performance. Tomorrow's offering will be "Her Unborn Child" and Saturday, "The Land We Love." The company includes Helen Pickert, Jane Harding, Helen Gray, Helen Phelps, Ralph W. Chambers, A. J. LaTelle, Ferdinand Graham, Hugh Lester, David Rigdon, Cliff Dodson and Ray Carroll. Business is excellent at all theatres. The soldiers are steadily coming home and the city is full of people.

WILKES CO. STARTS FOURTH YEAR

SEATTLE, Wash., March 24.—The Wilkes Company at the Wilkes Theatre today starts its fourth year in this city. During its three years here it has played at the Metropolitan, the Orpheum, and its present home (formerly the Alhambra). The company has played continuously Winter and Summer, having been closed only a month, all told, due to the "flu" and the recent tie-up caused by the flu. The present company includes Grace Huff, Fanchion Everhart, Corrella Glass, Jane Darwell, Dorothy Meek, Iva Miller, Howard Russell, George Cleveland, George Barnes, John Nickerson, Cecil Kirke, Henry Hall, Dick Frazer and John Sheehan. Dean Worley has been manager of the company from the start.

STOCK GETS "EVERYWOMAN"

"Everywoman" has been released for stock by Henry W. Savage. Other Savage plays which will go on tour are "Sari," "Have a Heart," and "Fom Fom."

STOCK OPERAS MAY 1

DATTON, O., March 24.—The Stork-Brownell Stock will open its Summer season at the Lyric Theatre, here, under the management of Clifford Stork.

HARKINS COMPANY OPENS

LYNNE, N. S., March 26.—The W. S. Harkins Stock company has arrived and opens here next Monday in "Johnny Get Your Gun," with "The Girl Who Came to Supper" as the second feature. On Wednesday the company goes to Windsor for two days with "A Scotch Boy" and "The Woman on the Index" as the bills. Other bills in the company's repertoire are "The Unknown Voice" and "For the Love of the Loved." The company, which is very popular in this section, will make a tour of the maritime provinces. The company contains the names of many popular players and is under the stage direction of Dan R. Hanlon.

LEWIS OPENS MAY 8

BRIDGEVIEW, Neb., March 22.—Manager Lewis is making preparations for the opening of the Wm. F. Lewis Stock Company under canvas on May 8. The show will travel this season by auto-trucks and will thus avoid railroad uncertainties. The company will include fourteen players and the repertoire is to consist of "Kick In," "Playthings," "Smiles and Tears," and three other plays to be contracted for. The show will be played and Manager Lewis predicts a good season all along the line. The show will play its old territory.

EDDIE MOORE BACK FROM WAR

MONTICELLO, Ala., March 19.—Sergeant Eddie Moore, until last night a hand and orchestra leader with stocks and repertoire companies, has been honorably discharged from the army after serving eighteen months at Camp Sheridan, since State. He has returned to his home in this section and will be playing at Nashville with a huge act, which he claims is a novelty.

PLAYING 127TH WEEK

MILTON, Pa., March 24.—The opening here today of the 127th week of this organization and Manager Outter says he intends to double it before the week ends. The company has been big all through Pennsylvania and the company has played many return dates which have shown a big or bigger return than the original bookings.

STORK COMPANY OPENS MAY 12

DATTON, O., March 24.—Clifford Stork is making preparations to open the Stork-Brownell Stock Company at the Lyric Theatre, here, on May 12th for a Summer season. Among the players already engaged are W. W. Miller, George M. Clark, George McNeate, C. Russell Sage and Mabel Brownell.

CELEBRATE 20TH ANNIVERSARY.

WINDSOR-VERMONT, N. S., March 24.—Mrs. and Mr. J. W. Miller, who celebrated the twentieth anniversary of their wedding tonight at their residence here, were married March 24, 1890, in the B. P. O. Elks Lodge Room at Hutchinson, Kan., under the auspices of that lodge.

ENGAGED FOR "SIS HOPKINS"

STOCKPORT, N. Y., March 26.—John Winkler is appearing with the Max DeMott Players this week in "Sis Hopkins," having been specially engaged by Manager Frank Fielder.

CLOSES WITH MANHATTAN

GERRYSTOWN, Pa., March 18.—Chic C. Mason closed with the Manhattan Players last week and has gone to his home here. He will return to musical comedy.

ENGAGED BY CORSE PATTON

NEWARK, N. J., March 19.—Taylor Graves and Hal Ziegler were engaged by Corse Patton to appear this week in "Very Good, Eddie." Business is big.

LYNN TO HAVE TWO STOCK AGAIN

KATZES LEASES CENTRAL SQUARE

LYNN, Mass., March 24.—Next season will again see two stock companies in Lynn, one at the Hamiltonian, as at present, and the other at the Central Square, which has housed stock companies before, and has also been devoted to movies, but for the last month has been dark.

Harry Katzes, who has successfully conducted stock at Salem, this State, for three years, is the new leasee of the house and intends to install a capable company and offer good line plays.

His present plan is to open his company here on Labor Day and in the interim make some needed alterations in the house. He also intends to run a series of feature pictures for the Spring season, the first of which "Bursts of the World" which opens tonight.

Lynn in the past has exported two stocks and so on again. It has a population of nearly 100,000, with at least 25,000 more in the surrounding districts and it has already been accounted a good "show" town, with a decided leaning toward a permanent stock organization.

UTICA DOING WELL

UTICA, N. Y., March 24.—The stock company at the Park Theatre has fooled the wisecracks who predicted a short season here. The company, which has been night with continued good business, Home Manager Charles C. Faust has become very popular and the theatre-going people for the manner in which he conducts the house as well as for his selection of plays. This week's offering is "The Lion and the Mouse" with Alfred Britton as Jefferson Ryper, Corliss Giles as the son, and Frances Woodbury as Shirley Rosemore. Monday night is bargain night with the house and starts the week off with big attendance.

PLAYERS JOIN OLIVER COMPANY

ST. PAUL, Minn., March 18.—Lester Howard, a Hamiltonian and Windsor Stockwell have joined the Otis Oliver Company at the Shubert Theatre and are now making appearances at the city. The "Glorious" "The Girl He Couldn't Buy." The Players presented "The Naughty Bride" last week and broke the record. Valued at \$200,000, the leading woman of the company, returns to the cast next week in "In Marriage a Failure."

The two-week trip to New York, Katherine Kennedy left the company last week to go abroad and entertain the soldiers.

14th STREET OPENS GALLERY

The continued success of the Emma Bunting-Carlson Jerome Stock Players is best exemplified by the announcement that the gallery of the 14th Street Theatre, closed for more than five years, has been opened to accommodate the patrons of the house. Emma Green and Joseph S. Klein, leasee and managers of the house, complete incorporating musical comedies into their stock routine.

WILL OPEN WITH SPANISH PLAY

"The Dons of Interest," hitherto never seen outside of Spain, where it is very popular, will open the season of the Theatre Guild at the Garrick during early April. James MacCallister Underhill transferred it from Jacinto's company's Spanish version. The drama had its premiere in December, 1917, at the Teatro Lara, Madrid.

SAIL FOR LONDON

Royal C. Stout and wife, Edna Kennedy, well known in stock, sailed Saturday, March 22, with A. H. Wood's "Londoners" of the Company for "London, Eng., where the company opens on April 10. Stout will stage the production and play the role of the automobile salesman, while his wife will play Mrs. Trilby. Stout for years had his own dramatic company on the road and has sold his wife for popular plays.

KELL REFITTING SHOW

SPRINGFIELD, Mo., March 20.—Hurdle and bustle is to be seen at the Winter headquarters of the Leslie E. Kell Show, which is getting ready for the opening the first week in April. Kell is making preparations for a long season and is having everything put in the best of shape. The company will number eighteen people, including a band and orchestra.

OPEN UNDER CANVAS MARCH 31

GADSDEN, Ala., March 24.—The Paramount Players closed their opera house season last Saturday and open under canvas at this place next Monday. Rehearsals will be held at the house of the additional Manager Russell has made to his company he believes he has the best Summer orchestra he has had and one of the best that will go out.

MASON STOCK REHEARSING

ROXBOROUGH, N. C., March 24.—Rehearsals of the Mason Stock Company are being held at the home of the company. The company will be ready for its opening under canvas next Monday. The show goes out this season with the best roster and list of plays it has ever carried.

JOINS HOLYOKE COMPANY

HOLYOKE, Mass., March 24.—Dorothy Blackburn has signed with P. F. Shea as leading woman of the Shea Players at the Theatre at Holyoke. The company in "The Easiest Way." Miss Blackburn has been associated with Shea's stocks in Worcester and Taunton, N. Y.

HOPKINS CHANGES TITLE

"The Lady" has been selected as the title for Ben Bennell's play, heretofore called "The Oza Della Befra." Arthur Hopkins is producing and will give a first premiere at the Plymouth on April 9. John and Lionel Barrymore will be in the leading roles.

LOVENBERG SIGNS EDITH LYLE

PROVIDENCE, R. I., March 24.—Edith Lyle has been engaged by Manager Lovenberg as leading lady for the Spring and Summer season at the company at the Stock Company at the New Albee Theatre.

JOINING WITH COLUMBUS STOCK

COLUMBUS, O., March 22.—Gwendolyn De Laney and Edward Roberts have joined with the Columbus Stock Company, having been especially engaged to appear in "Very Good, Eddie," next week.

DEMOREST STOCK OPENS APRIL 7

WABERSON, N. C., March 24.—The Demorest Stock Company opens under canvas at this place on April 7. Manager Oa Demorest will be here this week and rehearsals will commence next Monday.

JOINING AT UNION HILL

UNION HILL, N. J., March 24.—Friedrick Smith and Harold W. Hurd, Joseph Blinger and Keith McDouglough are joining with the Keith Players at the Hudson Theatre.

BLANEY'S PLAN BROOKLYN COMPANY

Charles E. Blaney and Harry Blaney are planning to install a stock company in Brooklyn's Bronx Theatre, headed by Cecil B. DeMille. The opening will probably be on June 2.

NEW CIRCUIT INCORPORATES IN JERSEY

BARTON IS GENERAL MANAGER

Surrounded by the utmost secrecy, the National Burlesque Association, reported to have the backing of men thoroughly qualified to guide it to success, was formed last week at two meetings, one held at the Hotel Knickerbocker and the other in Jersey City. After they were over, papers of incorporation were filed in New Jersey setting forth that it was capitalized at \$25,000, and that the incorporators were Joseph P. Murray, holding eight shares, and S. Munsey and F. Stanley Staumann, holding one share each. The Corporation Trust Company, of 16 Exchange place, Jersey City, was given as the statutory agent.

The papers state that the wheel will be turned in looking agents, managers, theatres, produce shows and build houses.

The incorporators named above, however, are only dummy names, and the purpose of concealing the real men behind the project and, when the names of the latter are disclosed, it is said that Warren Irons, of Chicago, will be found to be the president of the association. John F. Walsh, of Philadelphia, secretary and treasurer, and Charles Barton, general manager. Twelve men, it is said, will act as the board of directors, and will be chosen at the next meeting of the association, now set for the middle of April. One of whom is said to be the president of the new wheel were about all week, but Barton states that only sixteen men had actually been chosen up to the present time, although ten more, he states, are ready to be signed up. Twenty-five, he says, will be all the circuit will attempt to use next season, when it plans to get into operation. Labor Day is the actual date set for the season to start. It was learned, however, from some one in authority, that they have two houses in Chicago, one each in Detroit, Indianapolis, Washington, Baltimore and Pittsburgh, two in Philadelphia, two in New York and one in Brooklyn. But it is claimed they will have two more in Brooklyn before the next meeting of the directors.

It is also decided at the meeting that the franchisees given out would be for five years and cannot be cancelled. This was it is claimed, to protect the producers.

It is said that there are a number of comedians and producers now in the Columbia circuit who have applied for franchises, and that General Manager Barton is acting on these applications.

One who is mentioned as being among those who will receive a franchise is "Sliding" Billy Watson. Last Lee Wroble is another name that rumor has it will receive a franchise.

No doubt Barton will announce, in another week or so, just who have been granted franchises.

It is also stated by one who claims to know that the circuit will not extend west of Chicago.

Representatives of the circuit are now traveling around the country looking over prospective houses and it is said that offers have been received from some cities, where men of means are ready to build houses.

AL RAYMO IS BOOKED

Bookings have been arranged for Al Raymo, the Italian tenor-comedian, who is featured with the "Parisian Flaker" for the Summer season, by Bob Baker. He will offer at a single, He starts at the close of the burlesque season,

LEAVE "CHEER UP, AMERICA" Edward Lambert, Ed Hayes, Betty Powers and Edna May will close with "Cheer Up, America" at the Empire, Newark, Saturday night.

Miss Powers soon retires from show business to join her husband, who has just returned from overseas and is now located in Washington. Ben Rubin, a vanderbilt man, will replace Lambert. He was booked by Roehm and Richards.

BEJINI SIGNS NEW PEOPLE

Jean Bejini has signed a few more performers for his "Pock-a-Boo" Show, to have the Summer run at the Columbia. They are Victoria and Georgetta, the University Trio, Kola Brothier, Joe Cook, Frankie James, Emmy Barber, Bolzar Sisters, and Minnie Amato.

There are several more principals to be announced later.

GOING TO ENGLAND

Roehm and Richards closed contracts last week with the Moss Circuit, of England, for Shirley Sherman and the Five Jazz Beas. They will open in London in May and will play all the large houses of the Moss Circuit. They sail late in April.

MAELLE GIBSON HAS PARTY

Mabelle Gibson, prima donna of the Al Reeves Show, who is also a Brooklyn girl, was tendered a theatre party at the Casino, Brooklyn, last Tuesday evening. Judge Stiers, of Brooklyn, and ex-District Attorney John Clark were in the party.

RETURNS TO EMPIRE

William Ferraro has been discharged from the service and has returned to the Empire. Brooklyn, as property man through the courtesy of Manager James Curran. Ferraro has been in camp the last seven months.

TO MARRY A SOLDIER

Katherine Fary, last season with "Sliding" Billy Watson, but now in a cabaret in Harlem, is to marry Sergeant Wernert, a soldier at Camp Upton, early next month.

VIVIAN LAWRENCE CLOSSES

WASHINGTON, D. C. March 22.—Vivian Lawrence closed a five-week engagement at Fox's Folly, this city, today. She has returned to New York.

JOHN "GIRLS FROM FOLLIES"

Tom Robbins, opening with the "Girls from the Follies" at the Star, Brooklyn, Monday. William Jennings has closed with the company.

BEDINI SIGNS FRED HALL

Fred Hall, who closed with the "Peacemakers" last week, has been engaged as straight man for Jean Bedini's show for next season.

WILL MANAGE "PEACEMAKERS"

CHICAGO, Ill. March 22.—Bob Schoenberger has been appointed manager of the "Peacemakers," relieving Joe Standish.

JOHN "BEAUTY TRUST"

Eugene Raith joined the "Beauty Trust" in Watertown last week, doing an Irish comic part.

CLOSING AT UNION SQUARE

Edith Burton closed at the Union Square last Monday night, as she is going to a revue.

TEMPLE QUARTETTE CLOSING

The Temple Quartette has closed with the "Beauty Trust" and is working in vaudeville.

BURLESQUE CLUB MEMBERSHIP GROWING

FIFTY-ONE JOINED RECENTLY

The recent efforts of the officers of the Burlesque Club to build up that organization by giving social nights and other special events, have proved successful, and have brought the membership up to the 300 mark within the last week.

At a meeting held last Friday at the club rooms, the names of fifty-one new members were passed upon and much new business was transacted.

It was decided to change the beginning of the fiscal year from June 1 to May 1, which met with general approval, as the majority of the burlesque companies close on or before the first of June, and the burlesques get away for their Summer vacations.

By setting the club year one month ahead, the officials believe that, with many managers and performers in New York during the last week of May there will be a better opportunity of securing new members.

This new is held by President Henry Jacobs and his coworkers and that it is well founded is proved by the fact that many persons have refused to join the club in midseason, saying they will wait till the beginning of the club year. Then, they say, they will be in New York, having closed their season.

The dues will be \$9 a year, as heretofore, and the present members will be credited with the dues for the month of May, which they paid last year, and will be paid the rest, but \$2.50 on May 1. The date of the annual outing was also advanced and was set to take place during the latter part of June, instead of in July, as heretofore. The outing committee was named to make arrangements for the affair, the members being Henry C. Jacobs, chairman; Will Roehm, Frank Edridge, Dan Dody, J. J. Williams and Sam Scheninger.

Another social night will be held the third Friday in April. It has not yet been decided what kind of a night it will be. The club rooms are to be redecorated shortly and an underground dance will be given for the enlargement of the present quarters.

GEORGE BELFRAGE IS MARRIED

CINCINNATI, O. March 24.—George F. Belfrage was married in this city tonight, after which a wedding banquet was served in the Grand Ball Room of the Hotel Gibson.

Belfrage is the owner of the "Hip Hip Hoory Girls," playing the Olympic Theatre this week. Mrs. Belfrage, whose stage name is Helen McLean, is prima donna of the company.

SCRIBNER IS BACK

Sam Scribner, general manager of the Columbia Amusement Company, returned to his office in the Broadway Theatre Building Monday, after an absence of six weeks, spent with his family at Palm Beach and White Sulphur Springs.

CALLED OFF MATINEE

LOUIS BLANCH, N. J. March 22.—"Hello, America!" was the cry from the Broadway Theatre, here, called off the matinee on account of the warm weather yesterday.

ENGAGED AS LEADER

George Keller has been engaged as leader of the "Sight Seers."

"BURLESQUE REVIEW" LIVELY SHOW WITH ELABORATE SETTINGS

"The Burlesque Review," this week's attraction at the Columbia, is well presented with elaborate settings, elaborate costumes and has plenty of "pep." "In the Street" is the story of the street and "Aldin's Lamp" is the main feature.

Zella Russell and Harry K. Morton are the principal actors in the series of lively events, in which are evolved many pretty stage groupings, which are given in the form of manifestations of Ali Baba, who transports the entire outfit backwards two thousand years, into the days of the Arabian Nights.

Miss Russell appears resplendently in a series of the modiste's creations that class with any seen at the Columbia this season. A jet trimmed black gown with silver panels was used for her first appearance and she was evidently kept off stage, during the entire afternoon, getting in and out of such other wonderful creations, as a corset velvet, a charming bridal outfit under a magnificent coat of gold cloth; a Persian effect of gorgeous blue and gold.

Her singing in the various numbers under her direction and her piano playing in the various songs, and her dancing, was also at her best in her exchanges of pleasantries with the comedians, including the character of Exema, the harem keeper.

Harry K. Morton exploited his famous character, a stunts man, and a clown, and in the Bagdad Glide number he fairly outdid himself by the display of numerous stunts, and in the "The Snake and the Snake Dance," he danced the snake and falls, and especially his burlesque on the snake dance, which caused roars of applause.

In the "Women of Today" number, different teams of girls represented farmers, housewives, street cleaners, and the "Boyskany" number introduced her properly to the Columbia audience. Her "Lingerie" number was appropriately costumed, moderated by Miss Russell and Walter, Morrison gave his mechanical doll bit.

The various love-making and kissing scenes in which Morton took part, were keyed up to the right pitch and he knew when to cease.

Irene Mears is back in the cast, working with all the snap looked for on this stage play. Little performer, and the "Boyskany" number introduced her properly to the Columbia audience. Her "Lingerie" number was appropriately costumed, and for the finishing chorus the girls, led by Miss Mears, discarded their cloaks and appeared in various styles of flowing draperies which one sees in the Broadway shows.

Professor Harte, the prima donna, has suitable vocal requirements, and in her duets with Morrison, the male "vocalist" in the cast, contributed several good duets, in addition to her own numbers. The operatic medley. "Here Comes the Bride" in which a comedy grammar is perpetrated by Russell and Morton, included various choruses of popular songs appropriate to the comedy.

With an operatic selection, well rendered by Miss Harte and the entire company. In Anna Sawyer showed various styles of Oriental trousers and tunics as the six, and also acted well and scored a hit in her duet with Morrison, who was in one of the upper boxes, for this occasion.

Jim Daley had a fair chance at the comedian and proved to be a valuable feeder for Morton.

Harry Morrison was the policeman looking for the man who stole the money, in the first part, also, the auctioneer in the slave mart scene, and the man who sold the girl, who was suffering from his schooling.

The show should easily succeed in keeping up the cash for seats at the Columbia.

Burlesque News continued on Pages 25, 26 and 30

ALL THE WORLD

WE HAVE "EYES" TO SING, AND OF

Artists
Who Took
Our
Advice
On
"Kisses"
Have
Thanked
Us
For It

You
Will Bless
Us
For Giving
You
"EYES"

Eyes That Say I Love You

By FRED FISHER

Not too fast

I've oft en heard it said that eyes are win-dows of the soul. And
A mother tells her ba-by just by look-ing in its eyes. A
in that lit-tle game of love, they play the leading role, I've studied ev-ry col-or, and
doe-for with a sin-gle glance, knows where the trou-ble lies. We tell a cook that clo-ver that
learn to re-a-like, The ven-er-ous charm that lies within a pair of ro-sin-ey eyes.
she must Moo-ve-ize, But you can't tell a wom-an just by look-ing in her eyes.

CHORUS
Eyes that are al-ways tell-ing lies, naught-y eyes, Eyes

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ST. LOUIS
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Nat. Binn, Mgr.

CHICAGO
Grand Opera House Bldg.
Es. Keough, Mgr.

SAN FRANCISCO
407 Postages Theatre Bldg.
Harry Bloom, Mgr.

PHILADELPHIA
Kend Theatre Bldg.
Irving Mills, Mgr.

DETROIT
Tulley Hotel
Billy Priest, Mgr.

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224 West

HAS "EYES" TO SEE

WHAT EYES! OH, WHAT A SONG!

that are blue or grey What do they want to make those eyes at me for, at you for, just to steal your heart a - way, Eyes that can fool the ve - ry wise, Wick - ed eyes, Eyes that can look you there, But of, all the eyes I see, on - ly two look good to me, They're eyes that say "I love you."

Eyes That Say I Love You, 3

**Feast Your Eyes On
These Extra
Choruses
We Have a Dozen
More**

EXTRA CHORUS

Eyes—those hypnotic movie eyes—Babs eyes;
Eyes that you can't forget—
There are the eyes of pretty Norma Tai-
mar.
They will fill you with regret,
Eyes that you want to idolize—Petrova eyes;
Eyes that you know are true.
But of all the eyes I prize, give me Mary
Pickford's eyes;
They're the eyes that say "I love you."

EXTRA CHORUS

Eyes that melt you with a glance—eyes of
Francis
Eyes that will not behave.
What do you want to make those eyes at me
for,
Just to make my heart a slave?
Eyes that are like the summer skies—Irish
eyes.
They set your brain awirl,
But there's just one kind alone that can
make you leave your home,
They're the eyes of the Yankee Girl.

EXTRA CHORUS

Eyes that Lovinsky Cohen made—wedding
eyes.
He heard her father say,
"What do you want from me the jolly cash
Can't you wait for her wedding day?"
Eyes that were beaming with surmise—mar-
riage eyes.
To the bank he went next day, but the teller
said,
He's got nothing but I. O. U's.

EXTRA CHORUS

Eyes that the Allied Nations made—happy
eyes;
Eyes that are bright and gay,
Wonderful eyes they made at Woodrow
When he said they must obey.
Eyes that the French and English made—
peaceful eyes,
Just as they heard him say,
"We'll have freedom everywhere, on the land
and in the air."
They're the eyes of the U. S. A."

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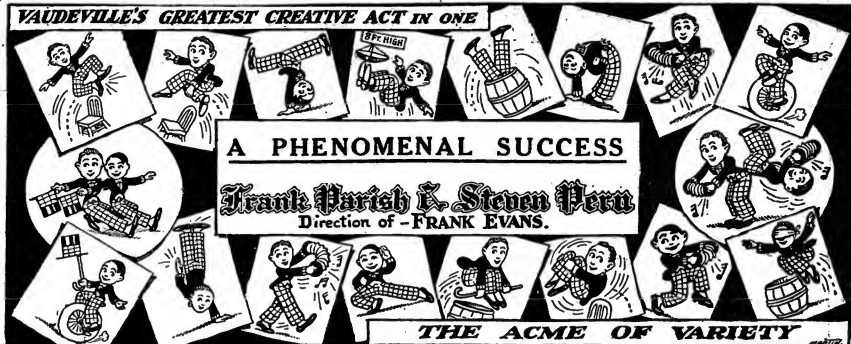
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READ THE CLIPPER LETTER LIST.

FOREIGN NEWS

CHICAGO NEWS

OUTSIDE BOOKERS HAVING
HARD TIMES THESE DAYS

Former Big Incomes Have dwindled Until Many Are Threatening
to Go to New York, Where They Think There's
a Better Chance to Get Along

The outlook for outside bookers here seems to be dark since the Marcus Loew and Pantages circuits have severed conditions, and the more or less large incomes hitherto derived by a number of these bookers have taken a decided drop. Some of the bookers themselves, having become dejected, have taken a decided drop and have announced last week when an agent with offices in the Majestic Theatre building, who ordinarily was never known to drink, was reported to have visited McVickers to see an act "fit to be eyebrowed."

This agent's income is reported to have dwindled from an average of \$800 a week to about \$50 a week. Nor is the drop in earnings remarkable when it is considered that these bookers, for the most part, have all suffered a drop in their incomes of from fifty to eighty-five per cent. The fortunate ones appear to be those holdings franchises with W. V. M. A. Keith Circuit, Orpheum and Interstate circuits. And even among these businesses has been rather a poor lot. Many are talking of going to New York and establishing offices there.

WOODS PAYING BIG RENT
LONDON, Eng., March 24.—Managers are wondering how A. H. Woods, who recently leased the Savoy Theatre from Gihbert Miller, under a 50 per cent of the gross arrangement, with a guarantee of \$2,500 a week, is going to present plays at the theatre with a capital of himself. The Savoy, playing to capacity, cannot do over \$10,000 a week. And if Miller receives \$5,000 a week, Woods will have to make to present plays there with a very small or inexpensive act if he expects to make profit.

The rental Woods is paying for the Savoy is one of the largest for a theatre in England. The house is owned by Mrs. Doyce Carte, who leased it to H. B. Irving at a rental of \$450 a week. Irving rented the house to Miller, the latter taking it over for a term of forty-four weeks at a rental of \$900 a week, which is double the amount Irving is paying. Now Woods is paying Miller almost three times the amount the latter was paying.

Incidentally, Gilbert Miller, who is an American, and the son of Henry B. Miller, has within the last three or four seasons become one of the most successful producing managers in London.

BID \$700,000 FOR TIVOLI SITE
LONDON, Eng., March 24.—A London syndicate, headed by William Williams, the Kinema man, has made an offer of \$700,000 for the old Tivoli Music Hall site in the Strand. The site was first offered for sale in 1916 by Farnborough, Ellis & Co., but owing to legal restrictions imposed by the Defence of the Realm Act, no purchase was found. For some time, the site has been occupied by the Canadian Y. M. C. A. Beaver Hill. While the present negotiations are being conducted, it is generally expected that the sale will go through.

Williams Syndicate proposes to erect a building designed as a "superkinema and restaurant," so constructed that it can be used as a first class West end theatre or music hall.

FILMS GET DUNDEE THEATRE
LONDON, Eng., March 24.—Her Majesty's Theatre, Dundee, has been acquired by the company connected with the La Scala Picture Palace, that city, and will commence, at once, to make alterations for turning the house into a cinema theatre. Under a new name, the house will open in October with pictures as the attraction. With the passing of Her Majesty from a dramatic house, Dundee will be no place of amusement of this character between Edinburgh and Aberdeen, a change which has created much regret, as the theatre was built thirty-four years ago.

"ZIG-ZAG" CLOSING IN PARIS
PARIS, France, March 24.—"Zig-Zag," the London, Hippodrome revue, has been withdrawn from the Folies Bergere after a four-months' run, and variety theatre has taken its place, with a wrestling tournament as an extra attraction. A new French of Lemarchand and Rouvier will shortly be given.

L. Volterra is making alterations in the Theatre Edison, which is booked for the present, but will be re-opened shortly with a new play by Max Dearly, at which time he once more will be renamed the Theatre de Paris.

BOOKING SOLDIER ACTORS
LONDON, Eng., March 24.—Among the returning soldiers who have been booked by Charles Giviller since the truce was signed are: The Leathers' troupe, which Jock McKay, Syd Moorhouse, Victor and George Vides, Matthew Boulton, Ryder and Fred Cooper, and Fred Cooper, Bex and Bex, Frank and Elsie, Willey and Wagner, Jell, Bernard St. Weston, King and Mayday, and the Delaney troupe. Henry, Anthony Keith and company, Kelly and Partners, B. D. Nicholls and company and Phil Azzet.

DRURY LANE SALE DEFERRED
LONDON, Eng., March 24.—The sale of the Theatre Royal, Drury Lane, has been deferred, the directors having reconsidered the offer. The theatre has been the subject of changes in the directorate, have strengthened their new stand. The highest bid for the theatre, which has provided a distribution of about \$7 per share, which was deemed insufficient. Sir Alfred Butt, Thomas Doolan and William Roberts have each been offered a seat on the Board and there is every likelihood they will accept.

U. S. PLAYS GO STRONG
CARP TOWN, South Africa, Jan. 24.—At the Opera House here the new American company which arrived last week presented a number of American plays, among which were "The Sign of the Cross," "The 13th Chair," "Daddy Long Legs," "Mrs. Wiggs of the Cabbage Patch," "Turn to the Right," "The Company" included Edward Donnelly, J. Pendleton, Charles White, Richard Scott, Ellen Givon, William Roberts, Alma Vaughan and Naomi Rutherford.

SOTHERN'S TO LIVE IN ENGLAND
LONDON, Eng., March 23.—E. H. Sothern and wife, Julia Marlowe, who are now living here, will take up their permanent residence in Broadway, a little village of a few miles west of Stratford-on-Avon, where many literary and artistic people make their homes. Among Mr. and Mrs. Sothern's neighbors in Broadway are many literary and artistic people (Mrs. Sothern's neighbors in Broadway are many literary and artistic people).

AUSTRALIAN LAW COURTS BUSY
SYDNEY, Australia, March 23.—There are many theatrical cases in the courts here at the present time, most of the litigants being Americans. The most recent case is that of J. K. Williamson, who is suing the World Circuit for \$10,000. The World Circuit is suing the World Circuit for \$10,000. The World Circuit is suing the World Circuit for \$10,000.

DAILY GITS STEVENS PLAY
LONDON, Eng., March 23.—Arnold Daly has arrived here and arranged with James Stevens for a dramatization of "Mary, Mary." One of Stevens' successful plays. Daly has also commissioned James Burke to write a play for him. He may produce both here before he returns to New York, but he intends to take a number of plays back with him to the States.

WOODS TO BUILD IN LONDON
LONDON, March 22.—A. H. Woods announced here today that he had concluded contracts for the building of a modern American theatre in this city on Shaftesbury Avenue. The theatre will be built on the site of the old theatre. He will have it modelled after the Woods Theatre in Chicago and will use it exclusively for the production of plays imported from America.

MORLEY TRIES OUT NEW REVUE
LONDON, England, March 14.—Victor Morley, who recently came here from America, is trying to produce, first "America," a musical comedy, at Manchester. Sir Alfred Butt and J. L. Sack were the production.

VIENNA PLANS TO GIVE OPERA
VIENNA, Austria, March 18.—Plans are being made for the production, next October, of a new opera, "The Woman without a Shadow."

WILL GIVE FRIDAY MATINEES
Arrangements are now being made by Les Shubert to present a number of one-act plays at the Theatre Royal, Drury Lane, by the East West Players, of which Gustav Blum, co-director of "A Sleepless Night," is director.

W. V. M. A. IN FLATULENCE

It developed this week that the Western Vaudeville Managers' Association will not have offices in the New Stateville building, owing to the fact that there is not enough office space in the new building to accommodate all theatrical concerns. The association has made arrangements to take over the entire second floor of the New Stateville building, which will be ready early next month. All ten per cent agents will also leave offices in that building.

SEIZE PROCEEDS OF BALL

Two holdups, made a sudden raid upon the box office at Olties Hall last week, while a dance was in full swing, and collected \$1,000. The police, after a long search, have secured a warrant for the arrest of a man named John L. Harrington, who has an interest in the Olties Hall. The police have also secured a warrant for the arrest of a man named John L. Harrington, who has an interest in the Olties Hall.

THEATRICAL ATTORNEY BONDED

Edward J. Ader, one of the most prominent theatrical attorneys of the city, has been bonded over to the Grand Jury for his connection with a recent investigation into the affairs of the City of Chicago. The investigation is claimed to have proven a fraud. John Carter, also known by many professions, has been held for the Grand Jury, charged with having used the mails to defraud. Many vaudevillians are reported to have loaned money in the packing company scheme.

CHOOSE SITE FOR NEW HOUSE

The rumors that Cohen and Harris were to build two new theatres in this city have at last been confirmed. They have selected the site at Dearborn and Lake Streets and will build a house to seat 1,500 people. The house will be built opposite one and both will be known as the same seating capacity. The house on Dearborn and Lake Street will back up to the new Stateville Theatre, which opened with vaudeville last week.

SHAYNE STILL HERE

Edward Shayne, formerly one of the leading bookers of the Western Vaudeville Managers' Association, is still in Chicago, but has not made any announcement as to his future connections. However, he has not yet returned to the office of the W. V. M. A., and reports are afloat that he may again return to the fold.

"GIRL BEHIND GUN" CLOSING

"The Girl Behind the Gun" will close at the Colonial next week, to be succeeded by "Princess Siska" in "Giorgiana."

WANT HOSPITAL SINKING FUND

Judge Joseph Sabbath, newly elected president of the American Theatrical Hospital Association, has gone for a short vacation and expects to return shortly to call the organization together for the purpose of forming a sinking fund for the institution. Aaron J. Jones, head of the Jones, Linick and Schaefer Circuit, and treasurer of the Association, is in California.

DID \$197,662 IN TEN WEEKS

"Business Before Pleasure" did \$197,662 in its ten weeks' run at the Garrick Theatre. New York week the box office is said to have reached \$27,567. The show will close the week of April 19 and be succeeded by Bertha Kalich in "The Riddle of Women."

STATELEA DOING WELL

Since the opening of the Stateville Theatre, business has been exceedingly good. The fact that an act of reputation will head the program each week is given credit. Business at McVickers, its closest rival for small time vaudeville, has not been injured. Both houses report excellent patronage.

LOOKING FOR HOUSE

William Harris, Jr., is in Chicago endeavoring to locate a theatre in which to house his new production, "The Stodolker Theatre" will undoubtedly be the theatre secured for Miss Bainter's production.

COOK OUT UNDER BOND

J. Norman Cook, found guilty of the murder of William Crowley, is at liberty under bond awaiting the granting of a new trial.

FORM REVUE CHAIN

Al Laughlin and Emile De Beest are reported to have formed a sort of a revue chain. They anticipate having revues at Silverview Park, White City, Edgewater Gardens and the Chicago Winter Garden.

WRITES "WHO MARRIED MARY"

Shakespearean plays are the theatrical devices in this part of the country, is the author of a musical comedy production, entitled "Who Married Mary?"

"YANKEE PRINCESS" CLOSING

Boyle Woolfolk's "Yankee Princess" has closed at the Elmore Winter Garden. The production will join "Woolfolk's Stars" to play leads.

PLAYING TO \$16,000 WEEKLY

Guy Bates Post has again extended his season at the Elmore Winter Garden. He will now close his local engagement on April 19. The production has been booking around \$16,000 weekly.

SUCCESSFUL NEW YORK APPEARANCE AT
KEITH'S COLONIAL THIS WEEK (March 24)

ROSALIE—MELLETTE SISTERS—HELEN

"IN A VARIETY OF SONGS AND DANCES"

Assisted by LEW POLLACK

OTHER NEW YORK TIME TO FOLLOW

DIR. ARTHUR KLEIN

THE MORAK SISTERS

IN AN AERIAL NOVELTY

WEEK MARCH 24—ROYAL

WEEK APRIL 3—FIFTH AVE.

DIRECTION—CHARLES BERNARD

LADY ALICE'S PETS

This Week (March 24) Keith's Palace Theatre

DIR. WM. LYKENS

E. F. ALBEE
 President

J. J. MURDOCK
 General Manager

F. F. PROCTOR
 Vice-President

B. F. Keith
Vaudeville Exchange
 (Agency)

(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH
F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing S. K. Hodgson

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Executive Offices, 130 West 46th St., New York

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General Booking Manager

EDGAR ALLEN

Manager

Personal interviews with artists from 12 to 6, or by appointment

Attention Vaudeville Acts

John Quigley Theatrical Agency, Inc.

Can book acts consecutively for 5 weeks. Extra Sundays, Short Jumps. New England's Leading Independent Agency. 184 Boylston St., Boston, Mass. All correspondence answered.

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By a discharged soldier, position as pianist in vaudeville or picture theatre. Experienced union man. Address ARTHUR DUPAW, 233 North Street, Burlington, Vt.

RECOLLECTIONS

Five Operatic Soloists in "From Grand Opera to Rag"

A SCENIC PRODUCTION

ETHEL MILTON & CO.
In "MOVIE MINNIE"

By WILLARD MACK

Released! **"JAZZ-A-MUFFIN"** Released!

By SAM MEYERS and M. F. MEYERS

A Great Jazz One-step for Dumb-Acts, Musical Acts, Dancing Acts, etc.

Sold 15 cents for Full Dance Orchestras.
M. F. MEYERS MUS. PUB. CO., 197 Havemeyer St., B'klyn, N. Y.

CHAS. ROOT & WHITE, WALTER
 ECCENTRIC SONGS AND DANCES

PAYNTON, HOWARD AND LISTETTE
 IN A REAL VAUDEVILLE FROLIC DIRECTION—CHAS. BORN HAUPT

Howard Hall is ill at the Grenoble Hall.

Rube Goldie and Al Fisher are doing a new act.

Charles Billingham has returned from Palm Beach.

Moore and Moore are doing a new act in vaudeville.

Mrs. Harry Shea is at her home suffering from influenza.

Marion Weiss has been added to the cast of "A Night Out."

Anna Held, Jr., has a new act in which Jack Gilfoi assists her.

Julius Tannen has left the stage and gone into the waist business.

William Fleming and Co. have closed a tour of the Panathea time.

John Westley and Diantha Pattison have been engaged for "I Love You."

Peggy O'Neill will succeed Audrey Maple in the cast of "Tumble Inn."

Arvill Harris has been engaged for the leading male role in "Susan Loeber."

Delay DeWitt has signed to appear in "The Midnight Whirl" at the Century.

Harry Harlan is now stage manager of "Listen Lester," at the Knickerbocker.

Roley and O'Neill have been recruited and are doing a vaudeville act together.

Ralph Aah and Sam Hyams have a new act which are presenting.

Katherine Emmet left town last week to join Ruth Chatterton in her new play.

Mary Takala has signed with the Military Maids Burlesquers for next season.

Madeline Marshall has been engaged by the Shuberts for the role of Ruth in "Susan Loeber."

Frank Reyde is the stage manager of "The Burgomaster of Belgium," Maurice Maetzel's play.

Grace Crilly was compelled to leave the "Aftermath" while on tour because of a nervous breakdown.

Lieut. Bernard Granville, recently back from the front, has been engaged by A. H. Woods for "Call a Taxi."

Florence Dupont, of the Bowery Burlesquers, has fully recovered from her recent illness.

Gussie Behnert, who has been ill for two weeks, is again at work in the Fallow office.

B. McDaniel, a musician, will be discharged from the American Hospital, Chicago, this week.

The Capital City Five, four men and a woman, have a new act which they are now presenting.

Ellis Astikes has opened an office in the Columbia Theatre Building as a public stenographer.

Rice and Newton plan to play vaudeville to the Pacific coast, traveling with an automobile.

Luella Davis is a new singing and dancing act in vaudeville which is assisted by Blossom Peal.

The Gliding Orchestra will present an entirely new dance offering after the closing of this season.

William "Smiley" Corbett, one of the owners of the City Hall Hotel, Chicago, is a victim of pneumonia.

ABOUT YOU! AND YOU!! AND YOU!!!

Naia Halperin, who has been dangerously near death at Youngstown, Ohio, is on the road to recovery.

Beatrice Herford has changed her matinee at the Booth Theatre from March 31 to March 31.

Billy Montgomery and Minnie Allen formed a team last week and will present an act together shortly.

Claude Cooper is the assistant stage manager of "The Burgomaster of Belgium," now at the Belmont.

Paul and Arnold will do Overcast League work in "At the Art Store," written for them by Allen Tinsley.

John Donohue, who has been ill for five months, has returned to the ballet, in "Everything," at the Hippodrome.

Fay Warren, soubrette with Matt Kolb's "Darlings of Paris," is in Chicago, recovering from a serious operation.

Bert Angeles is staging a new dancing act for Helen Namur, which will have an early showing at Kaddy, Jersey City.

W. B. Murray is doing the press work for "The Burgomaster of Belgium," which opened at the Belmont Monday night.

Ned Korabite, David Cohen and Fred J. Gilen, of Binghamton, N. Y., incorporated the Armory Theatre Company on March 22nd.

Harry L. Cort, who was to sail for Europe, cancelled the passage last week because his father arranged matters by cable.

Phyllis Carrington called for France March 30 under the direction of the Overseas League, to entertain the American soldiers.

Walter J. Plimmer, of the Strand Theatre Building, is suffering from an attack of tonsillitis which has confined him to his home.

Gertrude Beck returned her tour at the San Francisco Hippodrome last week having recovered completely from her recent illness.

John E. Coutts, of Coutts and Tennie, has been confined to his home for the last week as the result of a cold and general indisposition.

Raymond Kitchcock will play the part of Koko, in "The Mikado," to be produced by the Commonwealth Opera Company this Summer.

Ted Beall, scenic artist for "Let's Rest Here," has returned on exhibition with the rest of the Kimmel Club's exhibits at the Kimmel Club's studios.

Al Johnson, having recovered from an attack of influenza, returned last week to the cast of "Shibui" at the Forty-fourth Street Theatre.

Mildred Bronell, the whistling comedienne formerly in "Alone at Last," has become associated with Evangeline Wood, the booking agent.

Millie Rogers, formerly at Churchill's, is showing a novelty dancing revue specially written for her by Allen Behr and staged by Hal Lane.

Bert Taub has joined the "Pretty Bunch" show which opened Monday in Harrisburg. He is the leading man. His wife is also in the cast.

Dennis Maley, Harry Clarke and Anne Sassa, of "The Kiss Burglar" company, were guests of the Theatre Assembly at the Hotel Astor last week.

Parquetta Courtney, leading woman of the Armstrong Musical Comedy Co., is in St. Mary's Hospital, San Francisco, where she underwent an operation.

Elizabeth Murray, Sophie Tucker, Adelaide and Hughes, Law Cooper and Bert Hanlon appeared on the bill last Sunday night at the Winter Garden.

Helen Colloid, booked at Proctor's Mt. Vernon the first half of last week, went out of the hall after playing both shows on Monday on account of a cold.

Rot Cooper McGuire has returned from the South, where he has been working on "Office for Four," which is to be in the nature of a sequel to "The Four."

Ann MacDonald is the latest addition to the cast of the "Marquis de Priola." She is playing the role of Mme. De Valeriot. Jane Grey previously had the part.

William B. Friedlander, the composer, was in Youngstown, Ohio, where Naia Halperin, his wife, fell ill, became sick himself. He is laid up, but is improving.

George Davis, who plays a policeman in the Hippodrome cast, came home with his wife last week and found that robbers had left only the sink and the walls in his kitchen.

Virginia Pearson, who was recently injured in an automobile accident, has been removed to her home. She expects to resume her work on the screen in the near future.

Florence Lynn, who appeared in Grace George's company last season, has signed with Winchell Smith and John L. Golden as general understudy for "Three Wise Fools" and "Lightnin'."

Bessie McCoy-Davis is planning a testimonial benefit to the Salvation Army for April 27 at the Metropolitan Opera House. It is expected that the performance will net \$20,000.

Bessie Clayton, the dancer, injured an ankle in Youngstown, Ohio, last week, while dancing. The injury may turn out to be worse than presumed at first, as it is feared a bone is broken.

Walter Betts has resigned as manager of Keeney's Theatre, Brooklyn, and has gone to Lake Placid for a rest. Betts, who had been with Keeney for five years, has been in ill health for some time.

Taylor Granville is in the Research Hospital, Kansas City. He is featured in "The American Ape," which has been forced to cancel some of its dates on the Orpheum Circuit because of his illness.

Virvina Hurlock, a member of Peppie and Greenwald's "Hello People, Hello Company," underwent a serious operation at the American Theatrical Hospital, Chicago last week, and is reported as doing splendidly.

F. A. Gladden, a Chicago booking agent, underwent an operation last week, for a ruptured appendix. He is reported to be doing well under the circumstances and his physician holds out hope for his recovery.

Viola Fortescue, daughter of the late George Fortescue, has been presented with a Red Cross pin with her name engraved on it in recognition of services rendered in behalf of that organization's war activities.

Ed Santos and Johnny Webb are presenting an act in vaudeville at the Custom Office and the Wop, written for them by Santos. They are routed over by V. M. A. and will tour the middle west and coast.

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Mary Garden, who conducted the French benefit show at the Metropolitan Opera House on March 25th, will take the total proceeds to France herself and will then present the sum, probably about \$40,000 to the Secours Franco-Américain.

Edward P. Crisman, who lets automobiles pass over his chest and who was hurt while a member of the Woodstock company, has been discharged from the army and now has a new act, which is being booked by Charlotte Kay.

Oscar Eagle is staging his fifth big production, "An Ideal Husband," which was followed by "Some Times," "The Meeting of Molly," "A Triumph," and "He is not Completing the direction of "Susan Loeber."

Billy B. Van, in the "Rainbow Girl," in Philadelphia, made a hurried visit to New York last week, and cleared a profit of \$10,000 when he sold a place of amusement, which he owns in New Hampshire to a concern that will use it as a motion picture studio.

Grace Henderson, Marjorie Dean, Josephine Emery, Beatrice Trentino and Grace Stevens have been engaged by Frank Conroy for "Shakuntala," the Fifth Century Hindu drama to be presented at special matinees at the Greenwich Village Theatre.

Harry L. Knapp, Charles H. Bontz, J. O. C. Duffy, Herman I. Dieck, W. R. Murphy and J. S. Schaeckling, all Philadelphia newspaper critics, were entertained by Channing Pollack and Edgar Seelye at a performance of "The Crowded Hour" last week.

Joseph E. Gilbert, Louis Silver and Thomas F. Burke, last week incorporated at Trenton, N. J., the Franklin Improvements of Hoboken. The company is formed to conduct theatre and motion picture houses and is capitalized for \$100,000.

Joseph Sullivan, the stage director, last week was declared a judgment debtor on a \$100,000 note given to the estate of John T. Ford, which Ford assigned to Alexander S. Green. The note was not paid and Green secured judgment in the Supreme Court.

Gertrude Vanderbilt, Sophie Tucker and her last band, Davidine, Johnny Dooley, Bert Williams and the New York Syncopated Orchestra, with Will Marion Cook, entertained at the Delmonico Star Carnival for men of the 27th Division at the Park Theatre last Sunday.

Billy Dodge and Frisco Devere expect to open early next week in a song and dance act in which they have combined. Dodge recently left Stan Stanley's company and Miss Devere is the daughter of "Big Bill" Devere. Both performers have appeared in cabaret reviews on the Coast.

Minnie Fisher is back on the stage with the Famous Marco review at the Casino, San Francisco, having recovered from her recent injury. She fell some time ago while holding her strong jaw at a Yaldeo, Cal., and smashed her jaw. Dr. Williams confined her to a hospital for about a month.

Winifred Girardeau, for eighteen months the "Glorie" of Bankoff and Glorie, and who was recently recovered from her illness in an act with Herford Hartwell and the Dancing Band, called Winifred Girardeau and Company to tour the West Plains last Monday with her act thoroughly revised.

Josephine Emery, Anna Browning, Nell Browning, Walter H. Fowler, G. Emmett Whitaker, E. H. Loeffler, D. Franklin Eames and F. J. Duggan are members of the "Playthings" company, which opened last week in the Casino, San Francisco, and will tour Pennsylvania, New York and Canada.

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ANNA ARMSTRONG

INGENUE—GIRLS FROM THE FOLLIES

At Liberty for Next Season

GET ME DOING BUMPS IN THE DRUNK SCENE

STAR, BROOKLYN, THIS WEEK
OLYMPIC, NEW YORK, NEXT WEEK

OFFERS ENTERTAINED FOR NEXT SEASON. IF ANY MANAGER WANTS A REAL PRIMA DONNA HE SHOULD
STOP IN AND SEE ME WHEN AL REEVES' SHOW IS PLAYING NEAR HIM.

MAY-BELLE GIBSON

LYRIC PRIMA DONNA

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B. F. KAHN'S UNION SQUARE THEATRE STOCK BURLESQUE

With All Star Cast

BILLY (GROGAN) SPENCER
JAS. X. FRANCIS
LOUISE PEARSON
BABE WELLINGTON

FRANK MACKEY
BRAD SUTTON
LORRAINE
MAE DIX

AND

BIG BEAUTY CHORUS

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FOR NEXT SEASON FOR

"Bostonian Burlesquers"

A GOOD TRIO OR QUARTETTE TEAM OF MEN, one capable
of playing good straight, two principal women, good novelty musical act.
Address CHAS. H. WALDRON, Waldron's Casino, Boston, Mass.

WANTED—THOSE AT LIBERTY

Who have had Burlesque experience as Prima Donna, Ingenues, Sourette,
Comedians, Character Men and Chorus Girls; also Producers. Write and
send Photo. FOLLY THEATRE, Pennsylvania Avenue at Ninth Street,
Washington, D. C.

BURLESQUE NEWS

(Continued from page 18 and on 22 and 23)

**HARRY STEPPE IS
THE LIFE OF THE
"RAZZLE DAZZLES"**

The "Razzle Dazzle of 1918" featuring Harry Steppe, was at the Star last week. This show was caught only in the season, and, to our way of thinking, is about the same as it was then, except for the wear and tear on the costumes and scenery. They surely look well for this time of the season. Of course, Steppe is the one big feature of the show. His portrayal of the feckless merchant, as found on the East Side, is more natural than any in burlesque. His style of working is very new to life. He is funny and injects most of the comedy into the show. He also works clean, never once resorting to anything that is off color.

Mike Furiz hasn't much to do in the first act, but he makes up for it in the burlesque, when he puts over a corking good "Wop." His dialect and make up are in keeping with the part. He has a corking good singing voice and puts a number over well.

Charlie Lane is doing the second comedy part in a clever way. His make-up and work does not conflict with Steppe. Palmer Hines, a most looking straight who rejoined the show recently, has been in camp for several months. He handled the part satisfactorily and reads lines well.

Billy Halperin and Lew Deany are doing bits of which they take good care. Syd Dunn is one of the few ingenues who has been at this house who possesses a good singing voice. She knows how to put a number over and was repeatedly divorced last Thursday night. She reads lines well, likewise.

Perle Judah, a classy looking leading woman, knows the art of costuming. Her gowns look well and she wears them nicely. She also does well in the scenes.

Grace Plattier is the other woman in the cast. The show opens as Miss Judah steps out in one before a plash drop and, with a pretty little speech, introduces the principals.

Perle and Dunn offered a neat singing specialty of two numbers.

Halperin and Deany worked hard in their dancing specialty in one and were awarded a good hand as a result.

The "drinking" scene went over with Steppe, Lane, Halperin, Deany and the Misses Judah and Dunn in it.

A good laughing act full of comedy was offered by Steppe and Hines. The "hypnotism" part was funny the way Steppe, Lane and Hines did it.

Perle and Dunn offered another specialty in the burlesque. It was a comedy "Wop" act and was well received. They dressed the act nicely.

The girls work well in the choruses to set the numbers over.

Bit.

SMILING NELLIE WATSON

SOUBRETTE

DAVE MARION'S "AMERICA'S BEST"

BESSIE BAKER

DON'T DO ANYTHING UNTIL YOU HEAR FROM ME

PAT WHITEHOW

FRANK LAMBERT

CHARACTER MAN—PARIS BY NIGHT

HALLIE DEAN

SOUBRETTE—PARIS BY NIGHT

FLO WELLS

PRIMA DONNA

FRENCH FOLLIES

GEORGE S. KINNEAR

JUVENILE MERRY ROUNDERS

DIRECTION CHAMBERLAIN BROWN

BOUTTE and CARTER

From Below the Mason & Dixon Line

"Halle Paroo" Company

MAE BARLOWE

Invites Offers for Next Season. Prima Donna of the "Girls From the Follies." Just Come Over and See Me, and Then Talk Business.

STAR, BROOKLYN
THIS WEEK

OLYMPIC, NEW YORK
NEXT WEEK

Season's Sensation

Direction Ike Weber

GRACE HOWARD

Soubrette
CHAS. WALDRON'S
BOSTONIANS

STARS OF BURLESQUE

PAT WHITE HOW

LEW LEDERER

ROGERS and DONNELLY

(Hello Paroo)
Company

RALPH JAZZ WOP

ELSIE PRIMA DONNA

PRIMA
DONNA

E D E M A E

MILLION
DOLLAR
DOLLS

At Liberty for
Next Season

WALTER BROWN

NOW WORKING AT
AVENUE THEATRE,
DETROIT; MICH.

CLARA GIBSON

NOW WITH
FRED IRWIN'S
MAJESTICS

FEATURED
MIDNIGHT
MAIDENS

NIBLO AND SPENCER

SIGNED FOR
NEXT
SEASON

CHIEF BLUE CLOUD & WINONA

In Indian Novelty

In Vaudeville

ANNA VIVIAN & CO.

PRESENT

"WHAT WOMAN CAN DO"*The Season's Latest Feminine Novelty*

BOOKED SOLID LOEW CIRCUIT

DIRECTION—SAM BAKROWITZ

WILBUR DOBBS & WELCH

SOMEWHERE IN TOWN

DIRECTION—ROSE AND CURTIS

WILLIAMS SISTERS

IN THEIR DAINTY REVUE

SURPRISE A LA MINUTE**CARLITA and DICK LEWIS**

PRESENT THEIR MUSICAL COMEDIETTA

"Luzon Love"

TINY

MADELINE

BELMONT and MOORE

Singing and Dancing De Luxe

DIRECTION—JACK LEIA

RUBE MARQUARD

DIRECTION—JOS. COOPER

RAINBOW LILLIE and MOHAWK

20th Century Indians

RANDOLPH

MARGARET

GILBERT & CLAYTON

In Rhymes of the Times

BERNARD TRIO

Those Three Nifty Girls

PLAYING U. B. O. TIME

JEAN LEIGHTON

and HER MINSTREL REVUE

Exclusive Songs—Special Scenery.

Now Playing B. F. Keith Theatres

HARRY

HELEN

BARRETT & WHITE

In a Comedy Skit—"Oh, What a Honeymoon!"

LEE STAFFORD

Bartitone

DIRECTION—EVANGELINE WEED

ARCHIE

MARGARET

BELL & GREY

ORIGINALITY

Original of the Scotch and Irish Dances on the Wire

DIRECTION—PAUL DURAND

BILLY HOWARD & LEWIS

ARTHUR

In "DO YOU LIKE ME?"

DIRECTION—MAYER JONES

TOM O'CONNELL

Character Comedian and Dancer

In Vaudeville

BONESETTIS TROUPE

DIRECTION—O. BERNDORF

MINNIE FAUST & BRO.

Comedy Ladder Act

Playing U. B. O. Time

MICHAEL EMMET & MOORE

EILEEN

In "IRELAND TODAY"

Featuring His Own Songs

Direction—Joe Michaels

MARGARET

SUZANNE

HAVEN and FRANTZ

Piano and Harmony

IN VAUDEVILLE

BILLY KNIGHT AND HIS ROOSTERS

"BIRDS THAT DO THINGS WORTH CROWING ABOUT"

FRANCHINI BROS.

EQUILIBRISTS—HAND-TO-HAND BALANCERS—DIRECTION—FALY SANDERS

VIOLA GILLETTE

In An Exclusive Act by Jean Haven. Set Lowe at the Piano

LEW A. WARD

REFINED, CLASSY, ORIGINAL—ALWAYS GOING

A NEW NAME, BUT A STANDARD ACT

THE (4) HARTFORDS

In a comedy Panto. Skit, "The New Cook."

Rep. H. B. Marshall

TENNEY

A Standard Vaudeville Writer of Standard

Vaudeville Acts.

1493 Broadway, New York City

TOM ROBINSON

Doing Irish Opposite Fred Binder with

THE GIRLS FROM THE FOLLIES

STAR, BROOKLYN
THIS WEEK

OLYMPIC, NEW YORK
NEXT WEEK

\$25—Chorus Girls Wanted—\$25

Must be Show Girls, Weight 150 up. Must be A1. No half salaries
Show Opens East, closes East.

BILLY WATSON

BIG GIRLIE SHOW

WANT ALL KINDS OF Principals—Men and Women. Address, as per Route.

30—CHORUS GIRLS—30

FOR STOCK AT STAR THEATRE—TORONTO

Six or more weeks, opening May 12. Also Principals in All Lines.
D. F. PIERCE, Star Theatre, Toronto, or BRAD SUTTON, Union
Sq. Theatre, New York.

WANT TO BUY WARDROBE

STARS OF BURLESQUE

EDDIE AKIN

JUST FUNTING ABOUT

MIDNIGHT MAIDENS

JIMMY DUNN

International Mimic

Just Came East

See It

ANNA GRANT

With Pat White's Gaiety Girls in the Winter and on City Island in the Summer. (See
My New Act—"Mink and Cat")

ELVA GRIEVES

"Has About the Handsomest Wardrobe of Any Prima Donna Seen at the Star Theatre. This
Season."—Clippers, Jan. 15.
PAT WHITE SHOW

KITTY GLASCO

PRIMA DONNA

HELLO AMERICA

EMILY NICE

SOUBRETTE

SECOND SEASON—HELLO PARKE CO.

CHARLIE MAC

MILLION DOLLAR DOLLS

JOE ROSE

SONG WRITER—PRODUCER
AND COMEDIAN

HURTING AND SEAMON'S
MIDNIGHT MAIDENS

BERTHA COMINS

INGENUE

FRED IRVINS BIG SHOW

BURLESQUE NEWS

(Continued from pages 10 and 22 and on 28)

KAHN PUTS ON SPECIAL FEATURE FOR THE 27TH DIVISION

Last week's show at Kahn's Union Square Theatre was a combination of burlesque, comedy, good music and dancing. Kahn has added two new numbers to his cast, Mr. Dix and Joseph Burton, two rather attractive beauties of different type.

The entertainment was in two parts, both by Billy Spencer. They were called "Two Good Liar's" and "Two Around the World." Spencer and Mackey handled the comedy in such a manner that even those who usually drop into the house for a few moments only were amused and waited through the performance. Spencer, as "Grogan," and Mackey as "Adolph," were very funny.

James X. Francis did the straight, while Brad Sutton took care of the characters, his portrayal of the sailor in the burlesque being particularly good.

Miss Lorraine, wearing several new gowns, was seen to advantage in the scenes. Louis Parsons did well with lines and rendered numbers acceptably. She also displayed several new gowns that were attractive.

Babe Wellington worked hard in her numbers and got them over well. Her voice is improving.

Miss Dix, the sobrette, worked her way through the performance with plenty of speed. This is the first time we have seen her work around New York since last season, when she was with the "Bidding" Billy Watson Show. She certainly has all the old time ginger and that makes her a popular number here. She is a fast sobrette and puts her numbers over with no end of speed to good results. She dances well and is a good addition to the Kahn Stock Company.

Miss Burke, a pretty actress headed in scene, who is new to burlesque, had several numbers that she did well. She did nicely in a dancing specialty down late in the show and very good drama.

The "argument" bit, which ended with Spencer and Mackey both all marked up, was well done by Spencer, Mackey, Sutton and "The Girl" who had a very good number.

The "pussy willow" bit seemed to please

the way it was offered by Mackey, Spencer and Francis.

The "Two Liar's" scene was well worked up by Spencer, Mackey, Sutton, and the Musical Lorraine, Parsons, Dix and Burton. The comedians worked so hard and fast in this scene that they hardly gave the women an opportunity to read their lines, a mistake that often happens here. The scene, however, went over big.

Miss Dix is a specialty which she offered in one, scored a success. She only sang one number, but it was well received.

Spencer and Mackey followed with a comedy specialty that was well liked. During this act, Mackey, without the assistance of the orchestra, sang "The Good Old Days" in a clear sweet voice most cleverly, and they were applauded by the house.

The act ended with Spencer doing a fast Irish reel that received a big laugh.

The last scene of the first act, the chorine representing boys of the Twenty-Seventh Division coming down the gang plank at the entrance and later marching under the Victory Arch on Fifth Avenue, brought forth an outbreak of applause.

Miss Parsons led this number. It was well staged and was a fine scenic effect. The idea of a greeting for New York's returned heroes. Spencer, Mackey and Sutton, who sang the "imaginary drunk" bit very well at the opening of the burlesque.

The number was well done by Miss Lorraine.

The "stars" bit was good for laughs the way it was offered by Mackey, Spencer and Sutton. Francis handled the handkerchief well, and Miss Parsons' "Hindustan" number was liked.

The "Liar's" bit went over well, as presented by Spencer, Mackey, Sutton and the Musical Lorraine. The "Two Liar's" bit working in one, as a comedy quartette filled in the time very well. The stage was set for the big dance finale.

The "Liar's" bit was a past singing and wooden shoe dancing specialty here.

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FERTIG AND DUNN

CHARACTER MAN AND THAT LOVELY BURLESQUE INGENUE
WITH RAZZLE DAZZLE CO. A Burlesque Musical Comedy—Looks, Catches and Some Voices.
Olympic All This Week.

INTRODUCING SYDIA

FERTIG AND DUNN

CHARACTER MAN AND THAT LOVELY BURLESQUE INGENUE
WITH RAZZLE DAZZLE CO. A Burlesque Musical Comedy—Looks, Catches and Some Voices.
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WITH RAZZLE DAZZLE CO. A Burlesque Musical Comedy—Looks, Catches and Some Voices.
Olympic All This Week.

STEWART SMITH

Dallas, The Harmonica King

DIRECTION JACK SHEA

HATCH & HATCHSinging, Dancing and Comedy
IN VAUDEVILLE**BILLY HIBBITT AND MALLE EDDIE**

"Two Southern Boys"

MATERIAL BY ANDY RICE

DIRECTION—MAX GORDON

JACK ORBEN & DIXIE NELLIE

The Jack of Hearts and the Queen of Spades

LOEW CIRCUIT

LUCILLE CHALFANT

DIRECTION—CLAUDE BOSTOCK

LEON C.

PAUL F.

WHITEHEAD & FITZGERALD

Back from Over There with Something N.

DIRECTION—SOFRANKEI AND EFTIN

FREED & GREEN

THE WOP AND THE SINGER

COLLETTE

MAISE

BATISTE & L'ESTRANGE

CLASSICAL AND POPULAR MELODIES

THE ADROITS

Versatile Variety Offering

DIRECTION—JACK FLYNN

ROSE & ARTHUR BOYLAN

IN SONG AND DANCE INNOVATION

IN VAUDEVILLE

ADELINA ROATTINA & BARRETTE WM.

IN "MARRIQUA GOING UP"

DIRECTION, LEE MUCKENFUSS

BEATRICE LAMBERT

THE INTERNATIONAL GIRL

IN VAUDEVILLE

DOC STONE & WALL LEO

Comedy Unicycle and Bicycle

DIRECTION—Phil Bush

ED. CORELLI & GILLETTE CHAS.

VARIETY ENTERTAINERS

OTT KERNER & CO.

IN VAUDEVILLE

NELLIE CRAWFORD

SINGING AND DANCING SOUBRETTE

BILLY WATSON'S ORIENTALS

NELLIE NICEFEATURED
SINGERTHIRD SEASON
HELLO FARRE**PLAYED FOR SOLDIER BOYS**

The soldiers of the 27th Division were given a royal reception on Monday afternoon and evening when motion pictures gave free performances for them and a monster boxing carnival was put on in Madison Square Garden.

The shows, which play to capacity for the enjoyment of the boys, were: "Up in Mabel's Room," "Friendly Enemies," "The Woman in Room 13," "The Fortune Teller," "Cappy Ricks," "Redemption," "East is West," "Clementine," "Forever After," "Ten for Three," "The Crowded Hour," "Three Wise Fools," "Lightnin'," "Oh, My Dear," "Three Faces East" and "A Sleepless Night."

CHARLOT SIGNS FOR PLAY

"Three Wise Fools" has been signed for production in London by Andre Charlott. The contracts were signed in the office of the White Star Line just before he sailed for London on the Adriatic.

BURLESQUE NEWS

(Continued from pages 16, 25, 29)

WILL PLAY EXTRA TIME

Billy Watson's Beef Trust will play extra time in St. Louis and Chicago after it closes its regular season at Kansas City.

ROSE TO MANAGE SHOW

Harry Rose will manage Pearson and Herk's new show, the "Girls a la Carte," on the Columbia Circuit next season.

KELSO BROTHERS RE-SIGN

The Kelso Brothers signed last week with Jean Reilly for next season. They are with his show this season.

FLORENCE COOKE LEAVES SHOW

CLEVELAND, O., March 21.—Florence Cooke, a member of Watson's Beef Trust, was compelled to leave the show here today on account of receiving word that her mother was very ill. She expects to return to the show shortly.

W. C. C. S. THANK MANAGERS

Miss Mabel R. Beardsley, executive of the amusement department of the War Camp Community Service has presented an engraved certificate of thanks to the various theatrical managers of Broadway who volunteered their services in making possible the free Sunday shows for men in uniform. Among those who have received these certificates already are: Knaw and Erlanger, David Belasco, George Broadhurst, Earl Fokler, Archie Selwyn, Arthur Hammerstein, Morris Gest, Florence Ziegfeld, Lee and J. Shubert, Ray, Comstock, E. F. Albee.

WANT CENSORS TO REMAIN

PHILADELPHIA, March 24.—A fight is being put up by the film men here to prevent Governor Sproul from making Harrisburg the headquarters of the State Board of Censors, instead of this city, which has been the seat of the board hitherto.

**JUST OUT
McNALLY'S
BULLETIN No. 4**

Price, One Dollar Per Copy

It contains the following list, up-to-date Comedy Material:
25 SCRAMBLING MONOLOGUES
15 SCRAMBLING ACTS for two males.
20 SCRAMBLING ACTS for one male and female.
20 SCRAMBLING PARODIES.
20 SCRAMBLING TWO ACTS.
2 SCRAMBLING QUARTETTS ACTS.
A NEW COMEDY SKETCH.
A GREAT COMEDY SKETCH.
15 MINUTELY PUNCHY.
HUNDREDS of cross-fire jokes for sidewalk conversation for two males and male and female.
REBID of comedy material which is useful to the vaudeville performer.
The Bulletin No. 4 is only one dollar per copy, or will send the BULLETIN No. 2 and 4 for \$1.50 with money back guarantee.
WM. McNALLY, 81 E. 125th St., New York

AT LIBERTY

Suite Artistic design first class stock section. W. 86th, 6th N. Y. Clipper, 1604 Broadway, New York.

KEITH TERRY

IN

"THREE'S A CROWD"

By WILLIAM B. FRIEDLANDER

This Week, Keith's Riverside, New York

GENE AND ETHEL BEAUDRY

THE LITTLE MAN WITH THE BIG VOICE AND THE PERSONALITY GUY. HIP HIP HOORAY GIRLS

DIRECTION—ROEHM AND RICHARDS

At Liberty For Next Season J. HARRY JENKINS

Comedian, Straight, Characters This Season—The Bohman Show

JIM McINERNEY

An Ace with "Aviators" This Week, Howard, Boston

BESSE ROSA

SOUBRETTE AT LIBERTY

RUTH DENICE

PARIS BY NIGHT SOUBRETTE AT LIBERTY EN ROUTE

LASKY PLANS LONG ISLAND PLANT

WILL COVER WHOLE CITY BLOCK

The Famous Players-Lasky Corporation completed arrangements last Friday, whereby ground will be broken within the next fortnight in Long Island City for the erection of a new studio, that when finished, will be the largest and best equipped of its kind in the world.

The studio will occupy the space of an entire city block, bounded on the north by Graham Avenue, on the south by Pierce Avenue, and on the east and west by seventh and Sixth Avenues, respectively. An enormous glass covered stage will occupy three quarters of the structure, and the rest of the studio will be devoted to a spacious open-air stage, dressing rooms, property quarters and offices of the executives.

At a stone's throw away from Pierce Avenue and Sixth Street, a new laboratory will be built, that will be fitted up with numerous new labor saving devices, and which will be capable of turning out more than two million feet of film annually. The new plant will be the largest in its line, will have charge of the construction of the laboratory, and will superintend its entire operation.

The Fleishman Construction Company, a concern which has built some forty odd theatres in and about New York City in the last fifteen years, will build the studio and laboratory. The estimated cost of the new Famous Players-Lasky plant, exclusive of the real estate involved in the deal, is about \$1,600,000.

STRAND TO CELEBRATE

The Strand will celebrate the fifth anniversary of its opening during the week of April 20, during which an unusually big program will be offered. Joseph L. Finkert, manager of the house, is now directing a special film which will be one of the features.

The First National Exhibitors are to hold their annual convention in New York during the week of April 30, and, since they will all probably pay a visit to the Strand, Finkert figures that presenting an elaborate program will make the Strand a popular topic of conversation throughout the country. Instead of issuing souvenir cards or programs, he will use the extra expense incurred in getting the souvenir, by making the program better than usual that week.

GET "IT I WERE KING"

The film rights to "It I Were King" Justin Huntly McCarthy's romantic drama in which E. H. Sothern appeared with a new cast, was sold for \$10,000 last week through Sanger and Jordan to the Fox Film Corporation, which will shortly adapt the play for a feature motion picture. E. H. Sothern, who owns more than a fifty per cent share in the play, is receiving over \$5,000 as his part of the transaction.

NEW CLUB ORGANIZED

The Motion Picture Business Men's Club was organized last week at Sherry's by a number of men prominent in the picture industry. The organization, consisting of C. F. Zietke, Adolph Zukor, J. W. Brunler, J. R. Hutton, and P. L. Waters, was unanimously elected to the club for the club. During the meeting it was decided to limit the membership of the club to 100 resident members.

DIDN'T WORK, BUT WANTS PAY
ALABAMA, N.Y. March 25.—The Court of Appeals heard arguments today in an action brought by a motion picture actor against a film producer to recover four week's salary at \$750 per week, for which he gave no services. The arguments were heard in an appeal of the Wharton Company from an order of the First Appellate Division, which affirmed the judgment with \$300 costs.

The plaintiff, as the assignee of the late Edwin Arden, a moving picture actor, conceded by the action for damages alleged to have been sustained by reason of a breach of an oral contract of employment alleged to have been entered into between Arden and the defendant. It was a theatrical engagement, and provided for services to be rendered by the production, known as "Hazel Kirke." The plaintiff asserted he was hired for four weeks at a salary of \$750 a week, but the defendant insisted he was hired only until such time as the picture was completed. Arden, according to the testimony, refused to go on unless he was made the sole star. Arden, therefore, performed no services.

"BIG FOUR" TO INVADE EUROPE

LOS ANGELES, March 22.—The United Artists Corporation, better known as the "Four," including Douglas Fairbanks, Mary Pickford, Charlie Chaplin and D. W. Griffith, is planning to have a circuit of motion picture pictures in Europe. European cities that were allies of the United States in the war, or neutral. Within the next half year, construction on the first of the chain of houses will be begun. The company has already opened offices in London to direct its European operations. It is built in Glasgow, Dublin, Paris, Stockholm, Copenhagen, Madrid, Petrograd and Brussels houses following.

These theatres will, of course, show the company's productions and will be managed in American fashion, having American orchestras and other features that are customary in the United States.

RIALTO HAS FREDDIE FIRM

The feature film at the Rialto this week is "The Woman on the Index," starring Pauline Frederick, her first production for the Goldwyn Company. William Mack has the role of the villain. Robert Henley directed the film. The picture was written by Wyndham Standing, Ben Hendricks and Jere Austin. The rest of the program features "The Great Train Robbery," "Reilly's Wash Day," a Mack Sennett comedy and the usual news film, with a Mutt and Jeff comedy at the conclusion.

FORM M. P. CONCERN IN TEXAS

SAN ANTONIO, Tex., March 19.—The citizens of San Antonio are organizing a \$150,000 moving picture company with a view of starring Mack Arbuckle, together with a company of well known actors. Wharton Brothers will stage the plays. Leroy Wharton is here to make preliminary arrangements for the company. Arbuckle and those interested in the enterprise seem to think that this will be the beginning of a motion picture becoming a moving picture center.

WILLARD SIGNS FOR FILMS

Jess Willard, champion heavyweight pugilist, has signed with the Spers and Wipe Pictures, and will be expected to appear in a picture to be filmed at Willard's ranch at Lawrence, Kans. The pugilist is to receive \$100,000 for his services.

GETS LOCAL OPTION

HARTFORD, Conn., March 22.—The state senate, by a vote of twenty-two to three, passed a bill today leaving the question of Sunday motion pictures up to local option. Sunday exhibitions have been prohibited.

MACK SWAIN IS SIGNED BY SHERRILL

TO PRODUCE 26 FILMS YEARLY

Mack Swain, of Keystone Comedy fame, conceded by the fact that he is to be about the best all round best as a screen comedian from a box office standpoint, with the exception of Charlie Chaplin, has been signed up by William Sherrill, of the Frohman Amusement Corporation, according to reports received from the coast, on Saturday.

Swain will appear in twenty-six comedies a year, in a period of three years under Sherrill's management. Interested with Sherrill in the producing corporation that has been formed in San Francisco to manufacture the Swain pictures, are Harry Leonard and Gene Perry, both of whom are shown of wide experience.

The Frohman Amusement Corporation of New York, which owns a substantial stake in the Swain picture producing organization, will market the films. It is likely that the comedies will be distributed via the state rights method.

Leonard, who was at one time manager of Proctor's Twenty-third Street Theatre, and later connected with the Fox Film Corporation in an executive capacity, will supervise the producing end. Perry will look out for the technical details, and Sherrill is to be in charge of the executive department.

Swain, who has first attracted attention as a film comic, as a member of Charlie Chaplin's Keystone Company, his amusing character "Amoske," quickly becoming a favorite with the fans, the world over.

CENSORS LOSE CASE

PHILADELPHIA, March 21.—Some spirited discussion came about in the Common Pleas Court here today in the appeal of the Goldwyn Film Company from the decision of the state board of censors, which had prohibited the picture "The Brand," on the ground that it was immoral. The picture was shown in court and the judges were inclined to disagree about it. Judge Wead said significantly that he saw nothing elevating about it, while Judge Rogers said that it was nothing more than a story about the Northwest as it had been years ago.

The Goldwyn Company agreed to omit several titles to which the censors objected, but when Thaddeus R. Heilerman, inspector of the board, declared that his objection was that the titles would have a corrupting effect on the populace, Judge Rogers forcibly interrupted him and stated that the censors' decision was a mistake, and that what Heilerman said was the production, not the titles.

"The Goldwyn Company paid \$50,000 in producing the picture," said George W. Smiley, local manager of the Goldwyns, and it is to be prevented from exhibiting the picture in Pennsylvania, it will lose \$200,000.

The attorneys were told to offer their briefs next week.

RIVOLI HAS HART DRAMA

William S. Hart is starred in a picture of the same name as the picture at the Rivoli this week. C. Gardner Sullivan adapted the scenario from the story in "The Heart of a Hero" by the author, a picture which was made by the Famous Players-Lasky Corporation. In the picture, Hart steps out of his usual character of the western bad man or cowboy. He plays the part of the "The Girl in the Film," which was directed by Hart himself, together with Lambert Hillyer.

FILM FLASHES

Frank Leigh is included in the cast of "The Open Road," which the Famous Players-Lasky Corporation is to produce. Leigh is the son of "The Open Road," which the Famous Players-Lasky Corporation is to produce. Leigh is the son of "The Open Road," which the Famous Players-Lasky Corporation is to produce.

David Butler is included in the cast which supports Mary MacLaren in "Strife Gold." Butler is the son of "The Open Road," which the Famous Players-Lasky Corporation is to produce.

Harry L. France is to write and direct general pictures for the Universal. He is the son of "The Open Road," which the Famous Players-Lasky Corporation is to produce.

Allice Elliot will appear opposite Monroe Salisbury in "The Open Road." Salisbury is the son of "The Open Road," which the Famous Players-Lasky Corporation is to produce.

May Allison's next picture is to be "His Father's Wife." The picture is to be produced by the Famous Players-Lasky Corporation.

William S. Hart is to appear in "The Open Road." The picture is to be produced by the Famous Players-Lasky Corporation.

Sherry's Whelan recently started work on the picture "The Open Road." The picture is to be produced by the Famous Players-Lasky Corporation.

Moore has signed to appear in pictures for the Goldwyns as a long piece. The picture is to be produced by the Famous Players-Lasky Corporation.

Pathe's new serial, "The Open Road," is to be produced by the Famous Players-Lasky Corporation.

"Three Green Eyes" is the title adopted for the film which is called "A Scrap of Paper." The picture is to be produced by the Famous Players-Lasky Corporation.

Neel Children has the leading female role in "After His Own Heart," which is to be produced by the Famous Players-Lasky Corporation.

"The Open Road" is the title adopted for the film which is called "A Scrap of Paper." The picture is to be produced by the Famous Players-Lasky Corporation.

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THE CITY OF BRUSSELS

PRESENTS

THE ONLY REAL AND
AUTHENTIC HISTORY

OF

"BELGIUM, THE KINGDOM OF GRIEF"

Produced, directed and edited by

THE CITY OF BRUSSELS

as conclusive proof for the Peace Table of what the
Kaiser did to Belgium—

HER SUFFERINGS—

HER SORROWS

AND SACRIFICE—

EXHIBITORS' TRADE ADVICE:

"The feeling of the
people of America, when
Belgium is mentioned, is
one of pity and grief.
This picture will show them
another side and bring
it strongly home
that in this kingdom
which fought so valiantly
against such great odds."

CHICAGO TRIBUNE:

"The members of the
committee who saw
Belgium, The Kingdom
of Grief, have
given for the cause, say
that it is the most re-
markable foreign film ever
brought to this country
and that it will bring a
tear to the eye of every
one who is interested in
stricken little Belgium."

MOTION PICTURE NEWS:

"Belgium, The King-
dom of Grief," is a living
proof of Caesar's classic
statement: "Among all
the wars, the greatest are
the Belgians."

MOTION PICTURE WORLD:

"The interesting in this
picture we believe it can
be exhibited without
any fear of tiring an
audience."



NOT A WAR PICTURE

No version of this kind has been seen
before

IT IS HISTORY!

IT IS PROOF!

IT IS FACTS!

It is the psychological screen version the people
want to see. It has been shown at the Auditorium
in Chicago, Ill., and the Brooklyn Institute of Arts
and Sciences to over 45,000 people at admission
prices from \$1 to \$5.

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

Founded 1894

Director: Department of Education Office:

CHARLES D. ATKINS Academy of Music

November 5, 1918.

Classic Films Distributing Co.,

The Algonquin Hotel,

The New York City.

Gentlemen:

The Members of the Institute appreciated the op-

portunity of viewing your great film picture entitled

"Belgium, The Kingdom of Grief." Every chair in our

hall, seating about 5,000, was filled and many were

unable to secure admission.

The picture is an interesting and vivid portrayal of

the history of Belgium and of her period of devastation

and suffering. In the course of the hour and

three-quarters that the picture was on the screen, I

saw no one leave the hall, a striking tribute to the

interest aroused.

We are glad to be able to announce to our mem-

bers that two additional presentations of the picture

will be given.

Yours very truly,

CHARLES D. ATKINS, Director.

BELGIUM

The KINGDOM of GRIEF

For State Rights and Direct Bookings for Theatres

COMMUNICATE WITH

JOHN D. FULTON

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